

RAZOR BLADES AND ANGRY FACES

£1

ONFILE
DEADLINE

INTENSIVE CARE

SKETCHES

THE PARTISANS



TONS MORE

"Return of Oi! the column with Garry Bushell" +

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*And various people
we've stolen pictures
from (Thank you!)
We need more, so send
them in!*

Printing

www.Bridgeprint.co.uk

You might have noticed that I've not listed a webpage... well that's because RBAF is not online. Eventually we might get an info webpage, but it will only contain teasers for upcoming issues. No columns, interviews or articles will be available online, the internet is full of all sorts of junk as it is, no need to add more clutter.

The next issue of *Razor Blades and Angry Faces* will be out in October. So with that in mind, send us your promos on contributions by mid September. Email for a solid September date.

As this is the first issue, we've made it A5, the next issue may be A4, but for the time being based on an A5 sized zine.

The rates and sizes are as follows:

1/2 page 14 cm x 10 cm \$25/£25/£15

full page 14 cm x 21 cm \$40/£40/£25

Ads may be emailed as 300dpi jpegs, actually that's the preferred method.

Please contact us regarding size to make sure. If you get quoted for a A5 and RBAF ends up being A4 then you get it at the quoted price, so get your ads in early as is the size changes odds are that the prices will as well.

Razor Blades and Angry Faces would like to extend a thank you to the following folks (in no fucking order at all!!!): Andy & Kathy Skovran, Mike Blanks, Mark Rainey, Chris Shadow, D-Generate, Chris Destroy, BP, Punk and Oi in the UK (www.punkoiuk.co.uk check it out!), Lem Broken Ear, St. Tim Upstart, Shane Baldwin, Stuart GOTA, Nico Haircut, Johan Get a Loife, Arch, Dave & Trac and all the Wotton Punx, Jess, Grace, Tich, Rhyann, and the rest that I've forgotten, don't bitch at me or feel left out.... and of course all the contributors and advertisers without them, none of this would have been possible!!!

Hello,

It's your brave (read stupid) Master of Ceremonies here, none other then, the one, the only... Dez Troil!

I haven't any super powers to speak of, I can't leap tall buildings in a single bound (I know, cuz I've tried), I can't see through walls (also tried it) about all I can do is gather up a bunch of Punks and Skins and get them to sit down in front of thier computers to type out some sort of string of words that we've daringly chosen to call (drum roll please...) Columns!!! woooo! isn't life grand?

What does this mean to you dear reader?

Well, not much, hopefully we've managed to create something that will continue on in some long term way, my intention is to make *Razor Blades and Angry Faces* a quarterly thing. I'd make it bi-monthly, but there are 2 problems with that. first, I don't think that theres enuff stuff goin on in the Punk Rock world to warrent that. Now I might be wrong there, and I'd love to be. If theres more going on in Punk Rock Land, then hopefully you'll see it in these pages, forcing me to make this more regular.

The second reason is, well, I, like many others out there, am lazy. and so as to avoid long unneeded periods of silence, I figure the best way to go about it is to pre determine the silence and lazy periods and hopefully make *Razor Blades and Angry Faces* regular. Basically it's a pre-emptive strike, if you will...

So why another zine?

Well basically I didn't see the need for another label, there are so many good ones already out there that I didn't see the point of confusing matters and crowding up more used record bins. With that in mind, I also noted that all these labels and variants of our beloved bed fellow, Punk Rock, didn't have a decent rag dedicated to solely the Hardcore end of things, that being Oil, Streetpunk, Oi! Punk and all the other fast and loud Pure Punk Rock styles. Especially on an international level, So hopefully this is where *Razor Blades and Angry Faces* can fit in.

No Pop Punk, no heavy politics, all good clean (???), pure Punk Rock!!!

What's your part in all this?

Just to read and enjoy. Take it as what it is, an open "book".

Also, I need to hear from you lot, I need to know that you want to read more, and what it is that you want to read about.

Feel free to submit stuff, and suggest stuff. I definetly want you to email me and let me know if I should carry on. If it's a zine your willing to read on a semi regular basis.

And remember, this is only the first issue, so things can only get better from here... with that in mind, I'd also like to mention that this was supposed to a good deal larger, but unfortunately, as happens with things like this, I have had a few contributions fall through, I'm not passing blame or nothing, just mentioning.

So until next time, Stand Strong, Stand Proud and Fuck the Lot of Them!!!

Cheers

Dez Troil!

PS, I tend to use the term Punk Rock in an all encompassing way, I'm not cutting any parts out of that, so that includes, Streetpunk, Oi!, Skinhead Rock n Roll, Punk Rock n Roll, Hardcore, Hardcore Punk, Anarcho Punk... etc etc

Also, if your stupid enuff not to know that as an editor, I am not responsible for other people's opinions or stupid rants. So that means that if you come and decide to "kill the messenger" as it were, then your an asshole, find the guy who said what you don't like. I don't edit things out, only stuck things together and fix mistakes (not very well either)



FRUIT THE FID - FO RETURN

Oi! The Column is BACK! And it's positively pulsating with hot news and scurrilous gossip... The first big story is enough to make a hippy weep: Captain Oi! is releasing the first official Oi! compilation album for ELEVEN YEARS.

It's out in September, it's called Addicted To Oi!, and all the tracks are brand new, never-released nut-cracking stonkers (just like Oi! albums used to be when Oi! The Column was in nappies).

Mark Brennan, the Victor Meldrew of punk, is the genius/idiot responsible for hand-picking the bands. Confirmed songs include In Gods We Trust by Menace; Apathy In The UK by the Special Duties; Run Run Run by Resistance 77 and Give Us A **** For Christmas by The Gonads.

Agnostic Front are knocking out two typically genteel numbers. Other featured bands are Red Alert, Slaughter & The Dogs, Argy Bargy, the Angelic Upstarts and Beer Zone. Word is Mark personally vetoed the album's original working title: Oi! Brennan NO!

* The Business have produced some crap in their time, but hear this...South London's finest were on tour in Phoenix, Arizona earlier this year when the fumes from their own shit backfiring into their tour bus from the khazi were making even the band ill. Apparently there hadn't been a smell like it since Millwall RoI told Mickey Fitz he had to buy a round back in 1987...

The tour driver thought he'd do the decent thing and dump the accumulated waste in a handy car park. Unfortunately for him it turned out to be a police compound, he was caught on CCTV and fined 800 bucks.

* The Orgasm Guerillas are reforming! The legendary pranksters, once dubbed "Punk Floyd" by Sounds, met up last month in Canterbury with a view to recording a brand new CD of noisy but infantile wind-ups. The Guerillas existed briefly as a studio-only combo in the early 1980s contributing songs such as Aloha to the second series of Oi! albums. As ever, their line-up is a closely guarded secret, but you can rest assured that no Oi! luminary is beyond their range.

* WHAT happens to oi-oi heroes when they hit middle-age? Disturbingly the answer seems to be masonry. Yes, we're talking Oi!-The Square.

Big name Oi-sters recently spotted with their trousers legs rolled up, and not to show off their Docs either, include Si Spanner, Frankie 'Boy' Flame, Gary Hodges, Glen 'Jab & Move' Murphy of Bridge House infamy, and New Mod stalwart Eddie Pillar.

Whisper it, even Wattie has been sighted kilted-up at a Masonic ladies night...well, it's one way to counter police oppression...

Who will be bearing their left breasts next? Fatty Lol? Beki Bondage? Rebecca Pollard? We live in hope.

* MYSTERY surrounds Dave Courtney gangster movie Hell To Pay. The Business did the soundtrack for the film which was due on general release last summer. The latest word is

that it's going straight to video in November. Steve Whale, the James Dean of Oi!, plays "a good bad guy" who doesn't die. I play a crap bad guy who does. Where's the justice?

* MORE Business bollocks. Mickey Fitz was heard ranting, raving and reaching for his lawyer after reading The Secret History Of Punk in Q magazine – not because the tired old hippy mag got their facts wrong about Oi! (although naturally they did) but cos they ran a picture of the wrong band in the bit about The Business. Instead of Fitz and his Lewisham layabouts, Q used a snap of posh bird pop flops The Business Connection. In fairness to Q, they were considerably better looking though...

* ALL of the classic punk, Oi! and ska reports and reviews from the Sounds era are being released by Bloozoo publishing in handy book form. Watch this space for details.

* STOP PRESS! ARGY Bargy are bringing out a split album with Dutch clog-kickers Discipline...

* STOP PRESS! MORE Mickey Fitz stuff...a source close to the band tells me the world-renowned tight-wad was spotted ACTUALLY BUYING A ROUND in South London recently. No details of the location, or the number of drinkers, are available, so we here at Oi!-The Column are sticking this story on the needs-verification pile for now.

* Have you seen Fitz buying a drink or anyone from Conflict eating a quarter-pounder? Email gal@the-gonads.co.uk immediately. All news, abuse and incriminating gossip gladly accepted.

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INTENSIVE CARE

Let's get one thing straight here. We are not talking about the Intensive Care from Scotland who appeared on the Country Fit For Heroes compilation in the early 80s, and later reformed as the excellent Beerzone. This is Intensive Care North London branch.

"How can an Oi band be from Scotland? You have to be from London to be a skin – not from chilly Jockoland," says frontman Brendan...

No one is safe from Brendan's sharp tongue and Cockney wit – not even the rest of his band (Joe and Phil – guitars, Clara – bass, Mark – drums).

Brendan's at his best when he's winding someone up and it's his cheeky banter, along with his distinctive singing voice that is the band's main appeal.

"We've been asked to leave venues in the past cos people don't like what we got to say but that won't stop us," he says.

Intensive Care play shout-along stripped down punk, like the Cockney Rejects having a fist fight with the Four Skins. Since they started in January 2000 they've been making a name for themselves on the UK punk circuit, leaving a trail of controversy in their wake.

"We do crap jobs all week so when we get the chance to play we always go mad and enjoy ourselves – especially when we get out of North London," says Brendan.

"We play anywhere for rich or for poor cos when we get mikes in our hands you ain't gonna stop us saying what we want."

Brendan's biggest claim to fame was when he appeared on Crimewatch after the J18 protest in London, 1999.

"I got banged up for a year for throwing a brick at a copper", he says.

"There's five of us in the band and three of us have been inside. So Clara and Phil are living on borrowed time."

Intensive Care's lyrics take the piss out of just about everyone ("We don't care if you're gay or straight, as long as we can watch you masturbate"), causing less broad-minded promoters to run a mile. But, as Brendan says, they are simply putting the humour back into punk. And with a girl on bass they can hardly be accused of being sexist.

"People say we are not right on or pc," says Brendan. "We say fuck them.

They say we are prejudiced. We're not – we hate you all equally."

Check them out live if you get a chance! Well worth it!

www.icare.punks.co.uk

email: clara@zerotolerance.biz



Congratulations! You've completed the Songwriting 101 course and started a punk rock band. That is the first step towards defeating the real enemy, boredom.

Your fan base is expanding beyond your mum and boyfriend/girlfriend. People like your band. Now you've got to start writing more songs.

As a songwriter with over 50 songs published and recorded, I am here to offer you advice on the do's and do not do's of writing punk rock songs.

It's been almost fifty years since Chuck Berry invented rock and roll. There have been millions of songs written since then. Just about every great chord progression or riff has been done already. And just about every topic has been written about, from love to vitamins. The odds are stacked against you. But, don't worry! Just follow these simple suggestions and you'll be churning out chart-toppers in no time at all.

1. Never rhyme "school", "rules", "fools" or "tools" in a song. You will immediately be branded a rank amateur. Same goes for "money" and "funny".
2. Do not, I repeat, do not write a rock opera. I can't stress that enough.
3. The cops suck. We all know that. There is nothing that you can write about them that we don't already know. Pick another topic.
4. You don't smoke, drink, do drugs, eat meat or squeeze honey out of a bee's ass. Good for you! However, singing about it will bore us all to tears.
5. If a line needs one more word, be creative. Don't just stick "fucking" in there. There is nothing fucking worse than a fucking song where every other fucking word is fucking "fuck".
6. Do not use words that will have your fans running for the dictionary. Rock and roll is supposed to be dumb. The dumber, the better, as far as I'm concerned. Leave the intellectual crap for the nerdy college kids (who should be shunned and laughed at).
7. Write songs that will be timeless. As I flip through my record collection, I don't find myself pulling out songs about El Salvador or the Falklands.
8. Credit all your songs to the band, but privately tell everyone that you wrote the good songs. If you write a stinker, blame it on the other guys/gals.
9. Do not write songs praising Jesus. I've been to church and have heard some of his songs. They are not very good.
10. Do not equate life as being like a road or highway that you are traveling, rolling, running or rambling down. Worst cliché ever.
11. At a loss? Steal! That's right. Rip off someone else's song. Just play it a little sideways, or change around a chord or two, but let someone else do the hard work for you. A good rule to follow is any band with three words in their name is good to steal from. Pick obscure songs from bands like Mott the Hoople or Blue Öyster Cult. Also start dating a celebrity with three names, like Sarah Michelle Geller, or Robby the Robot. It'll do wonders for your career. Another great source of riffs you can rip off is music from the Renaissance. There is no way Joe Punker has ever heard of it and the composers have been dead for hundreds of years and can't sue you. One final word of advice on the subject: for the love of Mike, pick a good song to rip off! Start with a crappy song and you'll wind up with a crappy song.

That should be enough to get you on your way to punk rock stardom. Promise me one thing, though. On your first release, do not thank your lawyer.
Best of luck!

Professor Paul Richard
paul@yourbandsux.com



DEADLINE

RBAF - At least two of you were in fairly successful bands already. (Ray - *Knuckledust*, Herve - *Gundog*, anyone else?) Why did you feel the need to start something new?

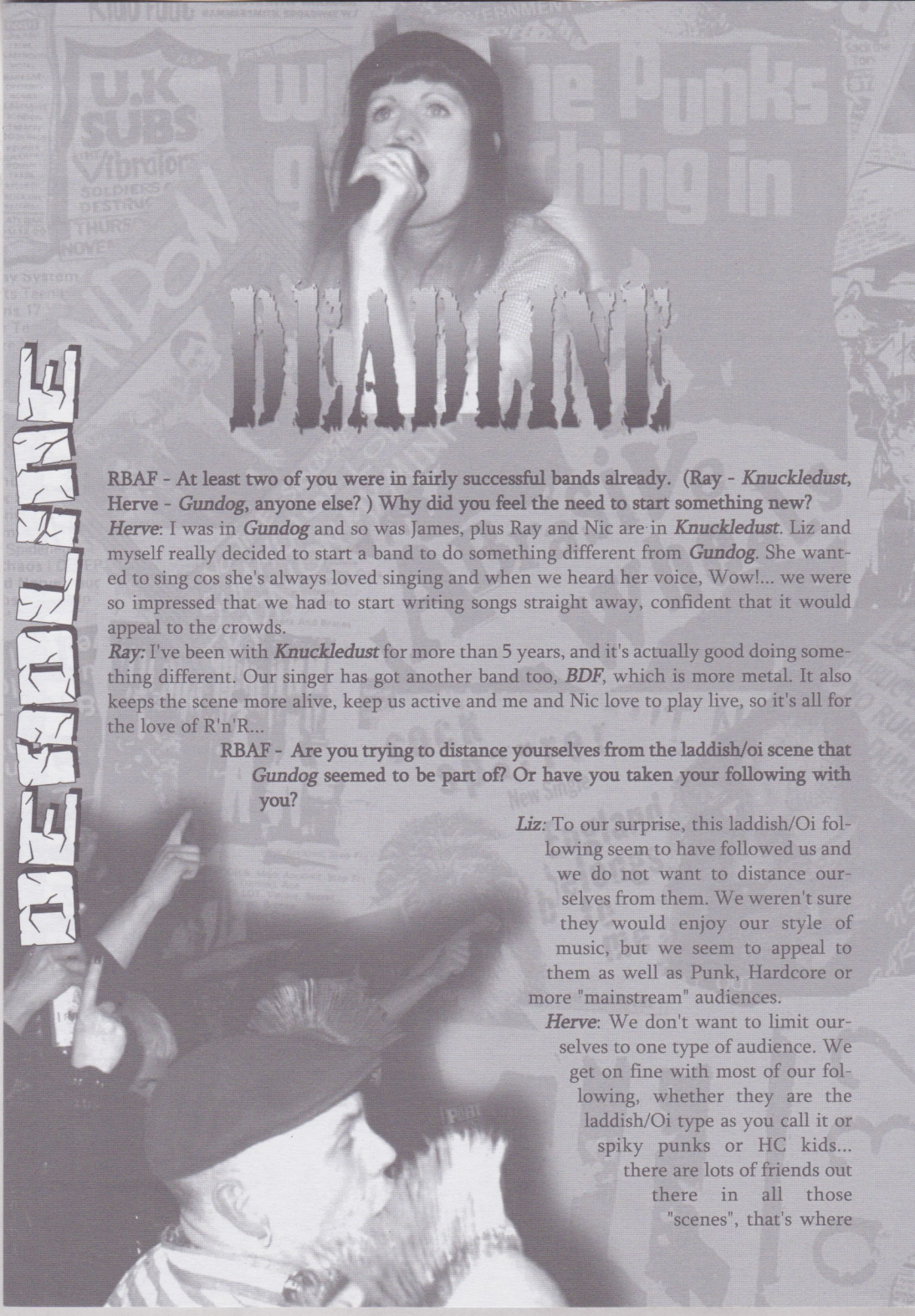
Herve: I was in *Gundog* and so was James, plus Ray and Nic are in *Knuckledust*. Liz and myself really decided to start a band to do something different from *Gundog*. She wanted to sing cos she's always loved singing and when we heard her voice, Wow!... we were so impressed that we had to start writing songs straight away, confident that it would appeal to the crowds.

Ray: I've been with *Knuckledust* for more than 5 years, and it's actually good doing something different. Our singer has got another band too, *BDF*, which is more metal. It also keeps the scene more alive, keep us active and me and Nic love to play live, so it's all for the love of R'n'R...

RBAF - Are you trying to distance yourselves from the laddish/oi scene that *Gundog* seemed to be part of? Or have you taken your following with you?

Liz: To our surprise, this laddish/Oi following seem to have followed us and we do not want to distance ourselves from them. We weren't sure they would enjoy our style of music, but we seem to appeal to them as well as Punk, Hardcore or more "mainstream" audiences.

Herve: We don't want to limit ourselves to one type of audience. We get on fine with most of our following, whether they are the laddish/Oi type as you call it or spiky punks or HC kids... there are lots of friends out there in all those "scenes", that's where



we come from at the end of the day. Sometimes we're on stage with the band, the next time we'll be in the pit (or at the bar) when another band's playing.

RBAF - For a new band you've been getting some plum gigs (HITS, LA2, Underworld...) and some rave reviews. What is your secret?

Ray: Our passion for music! People can see when you're genuinely enjoying what you're doing and when you're good at it! We really enjoy what we're doing and it shows.

Liz: It's partly due to the fact that Hervé knows everybody...but seriously, the others are all accomplished performers, Ray and Nic have been on the road with *Knuckledust* for as long as I can remember and James certainly knows how to strum those strings!

Hervé: And we like to think that we don't sound too bad either, especially as everyone tells us the female vocals really make a difference and add a new dimension to this music.

RBAF - Liz, by all accounts, is a women of many talents. Not only a punk diva, mum, and electrician she also plays a variety of instruments. How do you find the time to fit the band in? What instruments do you play?

Liz: I play keyboards, saxophone, oboe, recorder and obviously I sing. But to tell the truth, the only "instrument" I practice is my voice (scales and stuff in the van on the way to work). Having a home to run, I leave all the band's business in Hervé's hands.

RBAF - Talented females in punk bands are few and far between - why is the scene so male dominated?

Liz: I'm sure the single lads in the band wish it wasn't!...

But Punk and HC are quite aggressive and they may put some women off... I certainly don't go near the pit at HC shows. Though, if you take a look beyond the bands, a lot of girls go to shows and enjoy the music. We certainly had a very encouraging response from the "females" at our shows.

RBAF - What effect do you think that punk music going mainstream (*Blink 182*, *Green Day*, *Offspring* etc) has had on the underground scene?

Ray: I think it opens kids up to "punk", like most younger people in the scene, I got into "mainstream punk" first, then into the real thing. But mainstream isn't punk to me!

DEADLINE

Hervé: I think it's good that bands with a good punk/HC sound like *The Offspring* are mainstream. To start with, they offer a healthy alternative to the manufactured commercial crap. Also, some kids who discover them on the radio might want to discover by themselves what other bands (more underground that is) are playing this sort of



music. Then hopefully, they'll discover the real punk or HC scene with all the better bands.

RBAF - Which current bands do you rate?

Ray: *BLOOD 4 BLOOD* and also bands like *Agnopstic Front*, *Murphy's Law*...

Liz: *Beerzone*, *Argy Bargy* are always good value for money. The best new band I have seen recently are *The Filaments* from Chelmsford, they blow away all competition...

Hervé: Same here, all great, tight, entertaining bands and it's a shame the promoters, venues, and music magazines don't support these bands more... indeed, they're all London-ish based and as good as any US band I know. We have a GREAT "Streetpunk" "HC Punk" "whatever you wanna call it" scene here and it'd make sense to support it!

RBAF - Is New Blood your own label?

Hervé: Yes it is. Because we had enough contacts, we thought it'd be easier to release our cd ourselves, rather than to wait for months or years for some "bigger" label to look down on us and offer us a deal.

Being in control makes promotion easier. We didn't start the label to make money but just to be able to reach more people. Being in control from A to Z, we can sell our cd's dirt cheap at the shows and give them away to whoever we want. We spent a lot on the recording, mastering and pressing of the cd, but we are very pleased with the final result... We're not getting any richer, but we reach more and more people show after show... and make more friends along the way.

Though, for our 2nd album, we wouldn't mind getting a deal with a "bigger" label, but at least it'd be after having proved ourselves... and being taken seriously.

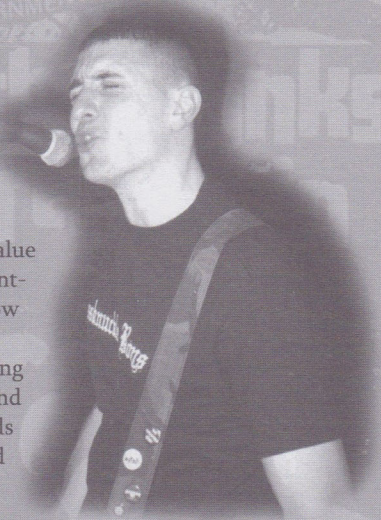
RBAF - Any gigs/ tours/ releases coming up that need a plug?

Liz: Get your hands on 2 *Deadline* split ep's which just came out, 1 on *DSS Records* with *The Filaments* and 1 on *Haunted Town Records* with the *Brassknuckle Boys*...

Hervé: We are main support for *The Adicts* in Germany at the end of August, so we're all looking forward to that... also we headline our first show in London at The Underworld on 7th Sept. with our friends from *The Filaments* and *Intensive Care*.... so if you ain't going to HITS NJ, take the train to London...

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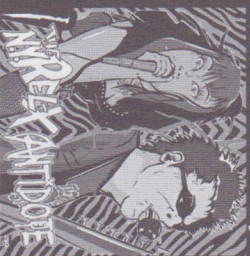
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The PARTISANS

THE
FIRST
TESTING

This interview is with Rob "Spike" Harrington of the Partisans. It was done May '01, why the delay in getting it published? Well, I was waiting for a few extra bits to be filled in by Mr. Rob and well... I guess I didn't push hard enough, and I defy you to get this sort of interview with Rob and have it take you less than a year! Ain't easy, let me tell you. It took me nearly 3 months just to arrange a sit down with the busy man. All in all I think it was well worth it. I was pleased and learned a lot of stuff that I would not have otherwise known.

Both me and Rob hope you enjoy the following, it's just a conversation, albeit an involved one with a degree of direction...

RBAF : Aw right, so let's start at the beginning, so what was going on when the Partisans started?

Rob: Crikey... um... well me personally... I was in a different school to the other three and around that time that's when the whole punk thing was starting up in London. My sister, who's a couple of years older than me, she was into it really early...

RBAF : So what are we talking about here, like '76 or '77?

Rob: The end of '76 really, I noticed there was a guy, Phil Stanton, who she was going out with at the time who was into 'The Ramones', 'The New York Dolls' and that sort of stuff. So the rest of us, the people in the band, we were about 13 or something like that, we picked up on that. And literally just wanted, some of the bands then were really sort of small bands and it was all, as you know very DIY, and there was very much a DIY message in it all. And we took it up and thought well, let's start our own little band really. Um just doing 'Pistols' cover versions of the 'Buzzcocks' and things like that really, and obviously 'The Clash'. Actually 'The Clash' was too complicated for us, definitely. We couldn't do that at all, personally there my favourite band of all time...

RBAF ; Even Sandanista??

Rob: (pregnant pause) well bits of it...!

RBAF : That really should have been a four-song seven-inch.

Rob: Yeah I think they feel the same way... Yeah so that's how we started really, Me, Andy, Shark (Mark), and a mate of ours, his name was Mark as well. And the first gig we did was up to play a school. That would have been early '78 or something like that. Cuz we were all still in school ourselves. We had 2 bass players originally, and Louise was going out with Andy and the other 2 guys were into the punk thing, but didn't want to be in a band you know that sort of stuff, and that's really where we came from.

RBAF : So then the guy who was going out with your sister, Stanton, he wrote or at least is co-credited for writing 'Police Story', 'Killing Machine' and a few other songs as well if I'm not mistaken... what's that all about?

Rob: Yeah well the 2 of us were watching TV, we had gotten the guitar out, there was an

issue at the time, there was this guy James Kelly we was "allegedly" beaten to death really by the police and we just started trying to write words about that and there was a program on at the time, I think it was an American show called 'Police Story' and that song was about that really.

RBAF : What about your cry at the beginning of the song "Dixon you're gone forever..."

Rob: Yeah, it was a character on this old British TV show called 'Dixon of Dock Green' and he represented everything that a police wasn't, you know he was this clean local "bobby on the beat" sort of thing and at the time there were riots going on in London, Notting Hill Riots, and he was just this copper on TV was not the copper that you'd meet on the street, so yeah, 'Dixon you're gone forever...'.

Me: Well he's also credited on 'Killing Machine'...

Rob: We still know Phil, were all still mates, everyone who's been involved in it really. But Phil also takes credit for getting us involved in it in a way, with this whole 'No Future' label. It was our "1-2-3 Demo" and there was a little ad in the back of 'Sounds' Magazine and Phil sent it off for that, unbeknownst to us really. And he played with us a few times. But he definitely sent the demo off to 'No Future' on our behalf.

RBAF : How did... well the 'Police Story' single is the second release for 'No Future', after 'Blitz's' single, which was a bigger hit then they'd expected at the time starting off with the initial 1000 pressing then going nuts and pressing up at least an additional 20,000. So you being Oi2, that before 'No Future' was even really on the scene as a leading label, so how did you, or Phil as the case may be, get the notion that 'No Future' would be a reasonable label to go with?

Rob: Well after they received the demo they sent a telegram through saying to give them a call straight away. But to come back to, we were still in school you know and we'd set up, it was just one of those things, you know, we were rehearsing and writing our own material but it wasn't until '81 or something like that that we actually you know through Phil to a certain extent that we thought well it's worth putting something out, so that's why Phil was mentioned, cuz he was part of that time. But yeah, they got in touch with us, we called them, they sent us a contract, it was Chris Berry and some other chap, I can't remember his name, and they came down to see us in South Wales and we signed for I think it was two albums and a couple of singles.

RBAF : so how was 'No Future'? How was working with them?

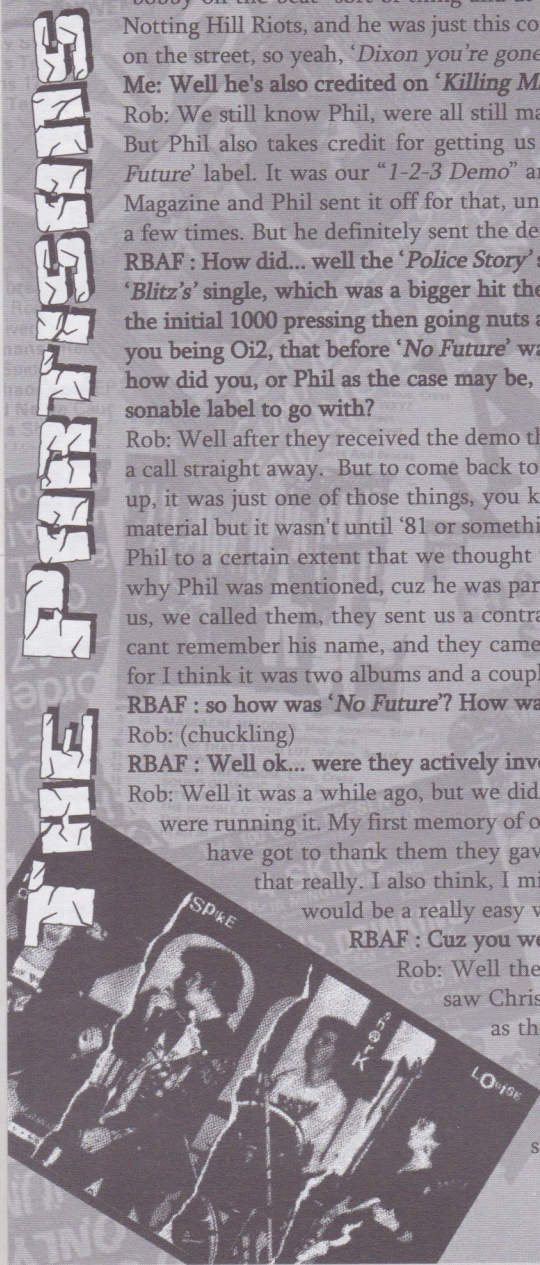
Rob: (chuckling)

RBAF : Well ok... were they actively involved, positively?

Rob: Well it was a while ago, but we didn't really see eye to eye with the two guys who were running it. My first memory of one of them was at a studio, obviously I mean we have got to thank them they gave us the means for being heard. It as simple as that really. I also think, I might be wrong here, but I think they thought it would be a really easy way of making money.

RBAF : Cuz you were kids?

Rob: Well they were a lot older then us, but the first time I saw Chris Berry, he was in a really posh car and dressed as though he was going off to play tennis. That was in the recording studio that they had set us up in, which was a really nice place, so yeah, the sheen had really sort of worn off a bit when we saw that.



RBAF : Well promotion wise, did they get you gigs and what?

Rob: We never did that many gigs, only like 10 or something, we never did a tour, we just really enjoyed doing what we were doing, and we still do. I can't say we didn't take it seriously, cuz we did it was really important to us and it still is, the whole punk thing, we were never really had any aspirations that we were going to be big and 'No Future' certainly didn't provide any vehicle or the means to go on tour or anything like that, I think they put a couple gigs up when a single was coming out but the were a pretty small label. Only the two of them. Good luck to them though at the end of the day cuz they did give so many a voice that they might not have had otherwise.

RBAF : So why didn't you do the second album with them?

Rob: They started to have (and I'm not sure if this is true or not) we reckoned that they started to get into a bit of a financial problems. And the guys from 'No Future' thought that 'Blitz' could be their means of breaking in to the mainstream. And they were holding back on payments to us, and there were a couple of very abusive phone calls, we made the abusive phone calls. We had heard that 'Blitz' were playing down at the '100 Club' & we went down to see them, well to see Chris Berry mainly, it was when 'Blitz' released the... I think it was just the singer and guitarist by that time, it was when they released a seven inch single which was like, I don't know what they were trying to be really...it had synthesizers that was the weird thing, it was weak... and we thought that was a sort of sell out & we walked out of that gig. Nothing against the people in the band, it just wasn't our thing. There was hardly anybody there and we had an argument with the 'No Future' people, we made sure we got the money off them that we were owed & that was it. Then we met up with 'Link Music', they were always friendly enough, they said, "Look, you're not with anybody at the moment, we'll put some stuff out for you."

RBAF : So this is where "Blind Ambition" 7" & "Time Was Right" LP fits in?

Rob: Yeah, he was a nice bloke, Lol. He bought me, well us, a guitar amp, which was really quite nice of him, as we didn't have one. Well I didn't.

RBAF : OK, lets stay within a timeline here, there's, well I think & I don't think many people will argue here, there's a noticeable change in 'Partisans' stuff, there's 'Partisans' that lots of people like, or later 'Partisans' which not a lotta people like. There are people who will either swear by the early stuff & won't even look at 'Time Was Right' and people who swear by 'Time Was Right', I fit into the later category.... Ok, 'Police Story' comes out Sept. '81, so you guys are like, 15 -16, then you've got 2 tracks on 'Carry on Oil', which was 'Secret Records', so how did you get hooked up with 'Secret'?

Rob: Well, this is the whole Garry Bushell connection....

RBAF : He championed you guys didn't he? He loved you.

Rob: Well yeah, we can't forget that and in fact it was the '1 - 2 - 3 Demo Tape', which was the second thing we recorded, there was a demo previously of all covers, but it was the '1 - 2 - 3 Demo', that was recorded in Cardiff, down here, sort of a mile away. And we sent that off to Bushell, he used to do a play list, like his favourite songs of the week and we just couldn't believe it at all, it was in there as his second favourite. Which was amazing, so that was when we thought "Bloody hell, we can actually get a mention in Sounds"

RBAF : So this was before 'No Future'?

Rob: Definitely, way before, um not waaay before, but enough before, we didn't even know about 'No Future' at the time. So we thought well let's get in touch with Garry Bushell and thank him. And we decided then to make a few copies of the demo, we asked

Garry Bushell if it was ok, for an ad. And I think it ended up on page 3 or something like that. We sold it for however much it cost us to make copies of, and I don't think we sold very many, maybe 30 I think... but yeah, so that's where it started cuz Garry Bushell sort of invented the 'Oi!' thing to a certain extent, and you know there was other people involved with him getting it going, its when the whole punk thing, well all the old punks had moved on, it was sort of re-inventing its self into the 'Oi!' stuff, as you probably know, there's a lot of debate about the 'Oi!' thing, we just got sucked into it really. I personally never saw us as being an 'Oi!' band at all.

RBAF : Well '*No Future*' blurred that line didn't they? I mean there's a definite 'Oi!' sound and a definite Punk sound. Things on '*No Future*' ended up becoming 'Oi Punk', and you fall into that, that kind of "Streetpunk" hard edged, faster, angry...

Rob: Cuz the, um, when the '*Cockney Rejects*' released their first single, "*Flares and Slippers*" I think it was, we thought, "Fuckin hell, that's brilliant!" They were sort of in the mold of '*Sham 69*', again another band we thought were brilliant, so that's sort of where the whole 'Oi!' thing came from really, I think parts of it got misinterpreted & possibly corrupted by, not by Bushell or any one like that, but well you know what I'm trying to say... fascists...

RBAF : Yeah, well it got ugly fast

Rob: Yeah definitely, and we had nothing to do with that at all, and I think that well another sort of, well I hope its a misconception, with the '*No Future*' label, people started to think 'No Future' = NF and so that was a rumour that started to go around & we definitely had nothing to do with that. But then this is where the 'Oi!' thing, cuz its, uh, you know it was very Union Jack led & all the connotations were there, but we've never had feelings like that and never will get into any of that bullshit at all really. You know, on the 2nd 'Oi' album the guy on the cover was an hard case from the BNP - now someone must have known that before releasing it!

RBAF : Well with your older pre LP Logo, you had a circle 'A' logo, where does that fit in?

Rob: Well it was just to shock people...

RBAF : So it wasn't a political stance so much?

Rob: No, no...well yeah, i suppose!

RBAF : cuz the whole first album is basically, you know what I mean, songs like '*Killing Machine*', it seems pretty anti war...

Rob: A lot of that came from '*CRASS*' really.

RBAF : So you like '*CRASS*'?

Rob: Yeah, I thought that they were a real breath of fresh air, and listening to them now, I think some of the stuff is amazing.

RBAF : They get really misunderstood, I think that "*Feeding of the 5000*" is a brilliant album, but again, people don't see them as what they were...

Rob: Yeah, they did some really good stuff, so I went to see them down where I grew up, Port Talbot, which was a big steelworking town. I thought that they were just brilliant, just visually, just... it was almost like, well for me & certainly for Shark, like they represented going back to what the punk thing was all about, but they were very political as you know, and that did influence us, the whole punk thing has influenced, well all of us, but I know out of the band maybe its myself & shark who are probably even now more political & actually believe in certain things, so I know there were loads of people who were putting their anarchy 'A' around things... and we were one of them.

RBAF : So it wasn't just "This is something to shock people," there was intention behind it all...

Rob: Well yeah, maybe it was sort of naive, but not wanting to get embroiled in politics. For me the whole punk thing, the whole movement is about politics, it is about the way people live & it is about society you know a lot of the lyrics in bands like 'CRASS' were an influence on myself and Shark as well.

RBAF : It's good to hear someone say that, cuz a lot of the time, and I think it has a lot to do with 'CRASS', with the whole political thing helped to separate punk, I believe like you said that punk and politics are interwoven and inseparable, even from Malcolm McLaren & 'The Sex Pistols'...

Rob: Absolutely, Bernie Rhodes, 'The Clash' manager, really thought there was going to be a revolution...

RBAF : Well he was involved with the 'MC5' who were also political

Rob: I think, yeah, I mean 'The Clash', I'm sorry I'm a bit obsessed with 'The Clash' really, undoubtedly they were writing about real peoples lives, and when you write about real life. You can't avoid politics. But that's an interesting thing, cuz it comes back to sort of the time line thing, when we left 'No Future' and went on to 'Link', the whole 'Oi!' thing, there's not a lot of statement really, we met up with Colin from 'Conflict' & he asked us to do a gig with them...

RBAF : At the Ace?

Rob: Yeah, which was really funny, funny that we weren't very good that night!

RBAF : Really? You don't think so?

Rob: No, I don't think so!, but we really wanted to play with them, that was our way of saying that... well we were obviously seen as an 'Oi! band', what with the label we were on at the time, but we also wanted to let people know that it wasn't exclusively that, we thought and we still do really, that it wasn't about labelling things really...

RBAF : So that wasn't a common thing for an 'Oil Punk' band to be playing with a peace punk band?

Rob: I don't think so no, it wasn't a big issue, but it wasn't a regular thing, but since we liked 'CRASS' and that whole gang, if you like...

*** At this point my tape ran out, so theres about a half hour thats missing here, sorry kids... but we pick up a little later ***

RBAF : So back to this timeline then? You did a few things with 'No Future', what then?

Rob: Funny enough, i remember the day we first spoke to the 'No Future' people really well. I was getting ready to go to school - i was about 16, and this telegram arrived. couldn't believe it. neither could anyone else come to think of it.

Anyway, for about a year or two or whatever it was, we recorded the 1st album, the '17 years of Hell' single, It's all a bit of blur really coz it seems such a long time ago. Andy, Lousie and Shrak are the best people to ask. I remember doing some interviews, and occassionally doing a gig. We did places like Birmingham, London, Cardiff. Hardly any really. Like i say, it was never our intention to get professional about it.

RBAF : So when did you leave school then?

Rob: Andy and Louise left first, about 16, then me, then Shark. We were on the dole most of the time, it got really fucking depressing to be honest. So, Andy had enough and just moved upto London. Took us all by suprise, especially Lousie. She was supposed to be

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going out with him. Andy ended up in squat in Brixton living with a few people who were in a band called the 'Sex Gang Children'. They were popular for a bit.

RBAF : Why London?

Rob: Why not I suppose! It's only a few hours away on the train from Wales, and it's got big bright shiny lights and all that! The three of us followed, over the next few months. My sister and some of her mates like Phil Stanton were already up there, so it seemed quite a natural thing to do in a way. Some bands like 'The Adverts' were still playing and we managed to catch a few of them.

RBAF : OK. The 'No Future' thing seemed to have ended a bit unpleasantly, and you'd found a new label. But what about Lousie leaving, to the time you found Dave and recorded the 2nd album.

Rob: Louise and Andy split basically, even though they were, and still are, good mates. Me and Andy were continually on and off the dole living in shit holes. Shark was doing stuff at college at that time so we had a lot of time to write stuff. ...um...Mind you we didn't really write much come to think of it. We did a few gigs just the three of us but it didn't feel the same without Louise, and Andy on bass instead. I found it really hard work singing and playing guitar. One of the best gigs we ever did was in Camden in London...um...can't remember the name of the place, just near the tube station....anyway, Shark was hanging around with some people over in Notting Hill and Dave was one of them. He played the bass so we asked him to join. Funnily enough Dave's mates were starting up a band called 'Transvision Vamp' who he later joined after he went his separate way. He's in that band 'Bush' now. I think they're big in America.

RBAF : Sort of! Was it amicable, Dave leaving I mean?

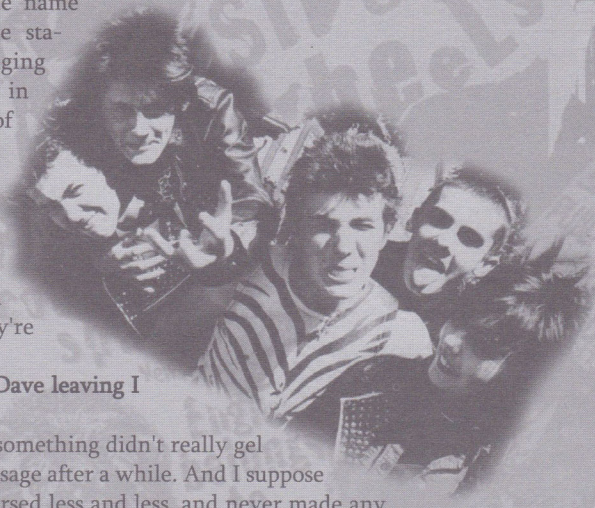
Rob: He's a really nice bloke, but something didn't really gel between us. I think he got the message after a while. And I suppose that was it for ages. We just rehearsed less and less, and never made any effort to push Lol or anyone to release any more songs. I remember having a great time in London for a few years, getting off our faces on various substances, but after a while it begins to do your head in. I ended up getting a job in an operating theatre as an orderly. that was fucking crazy. I stuck that for a couple of years.

RBAF : What about Andy and the others?

Rob: Andy met a Swedish lady Ingela, and they moved over there to Gothenborg, where he's been ever since. Shark got a job on the oil rigs and Lousie was doing hair dressing stuff.

RBAF : So when did you move home to Wales

Rob: I'd totally had enough of getting paid shit money and working ridiculous hours. There was quite a lot going on in a political sense at that time. The miners strike and then the printers strike, amongst other things. it all got a bit interesting.



RBAF : Interesting, how?

Rob: Getting involved I mean...um we weren't part of any organisation or anything like that...they're all as bad as each other to be honest so we never wore other peoples badges if you see what I mean. Cuz of what was happenign at the time...um...that's why I decided to pack in my job and go to art college. I did photography there. Really enjoyed that. By the end of that, most of our network of mates had gone, moved on. London was totally doing my head in. So I decided to come back.

RBAF : So what are you doing here?

Rob: Same as ever in a way. I got made redundant about 5 years ago from the job I had. The 5 of us were like a unit, a bit like being in a band in a way, and we were so fucked off with the boss who'd treated us like shit we decided to stick together and do our own thing. we do design stuff. We don't pay ourselves much but we've got the freedom to do pretty much what we like. And part of that is doing what I've always done, like 'The Partisans' stuff. It's good to see new bands. There's some good really small clubs here and it always amazes me to see really young bands playing punk-type stuff. It fires you up. That's the way it should be.

RBAF : So, you saying you've reformed? What do you mean?

Rob: I don't know if the others would share this opinion, but um, it's weird, I find it difficult to explain, but yeah, were in a band but I see it like we never split really. And before being in a band, we are just people who wrote songs together, so the whole thing of being in a band, and I think it goes back to being influenced by the early punk stuff, cuz that's what its all about, being just people and using vinyl as a means of expression for saying something, rather than not being something. That for me is what its all about your a person before your a name. Down to earth, normal. You've got to enjoy it, if you don't enjoy anything, there's no point in doing it at all. I think you enjoy things because your able to identify with it, the whole notion of fame is alien to us, completely. That's possibly why we've never done many gigs & we haven't released shitloads of songs, its because we're just normal, we're just mates who every now & again write songs together. We've never had any aspirations of being on 'Top of the Pops', I'm sure we'd have never gone on there anyway, again that's why I like 'The Clash', I admire them so much for never selling out like that...

RBAF : You don't think 'The Clash' sold out? Cuz I know a lot of people think did, even Mark Perry initially thought they did, in 'Sniffin Glue'...

Rob: No I don't, not at all, they developed like a band, and they started to write songs that weren't anything like the originals,

RBAF : Like you guys in a sense...

Rob: Yeah... but everything evolves and everything changes, and everything should change. But 'The Clash' selling out.... they're just the sort of band where you either love them or you hate them and I think they're brilliant I don't think they ever will get back together, but that will be the sell out day for me, if they ever did get back together.

RBAF : So what about all the bands that are coming back together, because punk, depending on how you look at it, is either becoming popular again or just coming out of being popular again, people are very weary of bands that are, in their eyes reforming, though you said 'The Partisans' never broke up in the first place, which Andy has said to me as well...

Rob: Right....

RBAF : Like with 'Hysteria'... though I think 'Hysteria' is great, it sits right between the

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self titled LP & 'The Blind Ambition' 7"... aside from the ability to play

Rob: Ta for saying that!... having written the words, I sort of know what you mean about where it might be in a sort of timeline thing. I just really enjoyed doing it, everybody should write songs & try to release them on the web, cuz you can say whatever you want to say & say it to whoever you want to say it to and that's really important, that people say what's important to them & what makes them tick.... I've lost track of the question... getting back together... yeah, sure this probably wont go down to well, but i'm a bit confused about this 'Holidays in the Sun' stuff & personally (you might not want to write this down or change the way I say it, but...)when i first heard about it i thought it was a sort of sell-out, its things like that, I just think they're, very commercial, people paying £60 a ticket. but yeah, its a good laugh, and Darren the guy who does it puts a lot of hard work in, he's a good bloke. Basically it's bringing people together I suppose & its good that people can go and see bands but then I didn't realized that there was this 'Holiday in the Smoke', 'Holidays in the Rising Sun', its almost like a corporate brand really for...punk. Like I said earlier on, for me and definitely for the others, you get more enjoyment by being physically, really close to the audience those are always the best gigs & its just like, I've never actually been to one of these 'Holidays' gigs, it might be great, I hope it is really I don't know...but then I should be thankful that they've asked us to play. They could have just told us to piss off (and they probably will after this!)

RBAF : Well you seem apprehensive about it...

Rob: Yeah, the whole thing, its just like packaging something that used to be DIY, I'm sure like years ago, when the punk thing started or ended, if you were to say that in 20 years time there would be 2-3 day events that you were paying £60 quid for a lot of punks would have said "Well that's not punk, is it?" but like I say, things change, sometimes for the better, sometimes for the worse. Economies of scale and all that. So I guess the question is, "Why are we doing it really?" I don't know why were doing it, its certainly not for the money, by the time we've paid to get there and that sort of stuff we'll end up with about £300, I know that's a shit load more than most people will get, which is something we feel a bit guilty about really, but maybe that's not the issue at all, its not for fame or glory or anything, you know for me, to be honest with you, its about having the opportunity to shout & say what you want to say to people. And if you end up with £50 in your pocket or whatever that helps pay the rent.

RBAF : What songs do you look forward to playing?

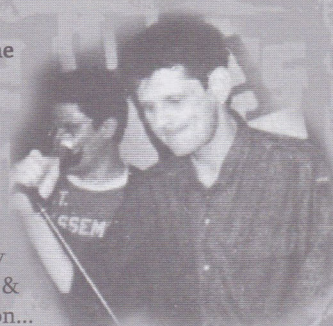
Rob: All of it really, the old stuff and some newer stuff.

RBAF : There's no particular one?

Rob: Well I think that one, 'So Neat', I see that as being quite political thing.

RBAF : Yeah? That's the 'Calvin Klein' one, right?

Rob: Yeah there is like a uniform that people wear, but that uniform costs quite a lot from shops and there's something about now, there's almost, I don't know, I sense something quite weird going on really, there is...so much more of a corporate brand culture to everything these days. it's getting everywhere you look. that's maybe why I quite like drum and bass stuff, a bit less commercial, a bit more underground. i hate that phrase. I



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REVOLUTION

listen to all kinds of stuff these days, but the music I listen to more than anything is still, quite sad really, I still listen quite a lot to 'Sex Pistols', 'The Clash', 'Buzzcocks', 'The Ramones', I love it! I always will listen to it, but I think there is just so much crap around, its the whole industry, its just corrupting in a way...

RBAF : Boy bands, girl bands, pop... premeditated drivel

Rob: I think it's just blatantly commercial, and its all about getting younger & younger kids to by into a brand so you can get as much money out of them as possible, I know it's a cliché, but that's effectively what it's about. So it's having the opportunity at these gigs to get up and be able to say that, its better to say it then not really, I suppose everybody should know that really...

RBAF : That sounds like preaching to the converted?

Rob: (sounding defeated) Yes, it does, doesn't it?

Me: Not to take anything away from what you've said, cuz I agree with you and what you've said is valid, commercial music is crap. But then to tell a bunch of punks not to buy Calvin Klein...

Rob: (laughing) well you might be wearing CK underpants for all I know

RBAF : Not to burst your bubble or nothing...!

Rob: Preaching to the converted?!.. Well, yes, it is I suppose!, but then I could turn around & say "I don't give a fuck really, so what...?"

RBAF : Though punk does seem to have a history of preaching to the converted, from 'Conflict' to 'the 4 Skins', people like to say its political, I think its preaching to the converted in all reality.

Rob: People who disagree aren't going to listen to it, cuz they don't like it. But I suppose... but like you said before, 17 year old people listening to 'the Partisans' in New York, if its heard by them or anyone else, then its just reinforcing rather than preaching to the converted, perhaps. It is that constant reinforcement that possibly changes things; you could argue that as well... its like political lobbying in a way.

RBAF : What do you think about 'Captain Oi', isn't that commercialisation?, cuz you can't tell me that...

Rob: Well, sorry to interrupt you there, but that's why we've done this, this 'Complete Control Publishing', everything is done by us, Andy's put a couple of the newer songs on the internet, so you can just go and download it, rather than buy it, it doesn't bother us in the slightest. but it is the idea that after all this time we know that a lot of things are still being released by someone or other, and we feel that we have no control over that, in terms of people like your self... I was really surprised to find that; well you know that 'Agent Orange' stuff that Andy and I did...

RBAF : 'Run Go Grab' & 'Eyes Shut'?

Rob: Well, it's not 'The Partisans' first of all, its not; it's a different collaboration with different people under a different name. But me and andy definately didn't give anybody permission to release that, but somebody did. and what pisses me off is that those songs came out on a 'best of 'The Partisans' album. what the fucks all that about? so that's why were doing this now. And again to come back, maybe that's why were doing the 'Holidays in the Sun' thing, is to say it is about control and being able to actually determine things your self & do things your way, I think the way Andy's approaching it is license things out, but you know from us rather than somebody else releasing things willy nilly, with union jacks plastered all over them. I much prefer to work with you, Josh and good people like yourself (awww shucks... Ed.), cuz you know its more of a one to one

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relationship with someone you know & get on with rather than punks own little version the big corporate record machine.

RBAF : We're dangerously close to that now anyway... but you've licensed this to 'TKO Records...

Rob: Right, but you'd really have to speak to Andy about that...

RBAF : but keeping control, complete control... you have to give it Andy, he's really gotten everything together quite quick and if I had any music rights questions I'd ask him...

Rob: Oh god yeah. It's the old (or new as it were... Dez) ... the crazy world called the Internet, he just put up a few pages and he was quite surprised with the response, he was just blown away...

RBAF : Rewind! 'Blind Ambition' is on 'Cloak and Dagger'... Why'd it end up on 'Cloak and Dagger'?

Rob: This is again part of not wanting to be totally associated with the 'Oil' thing. We said that to Lol Pryor, who was putting it out, that we wanted to call it our own thing? So 'Cloak and Dagger Records', that's a cover if you like....

RBAF : For 'Link' or 'Syndicate'?

Rob: One of the two i can't remember which.

RBAF : And the same with 'The Time Was Right' LP which is PartLP 1

Rob: Yeah, I don't know enough about the ins and outs of who does what and who runs what, and I'd rather not get myself involved in that murky world. It's just not about that



for me really.

RBAF : So you record and release 'The Time Was Right', and you go on for 5 or 6 years before the 'Agent Orange' stuff... and Andy pretty much denied its existence...

Rob: Just as well (laughing) yeah we weren't to pleased that that got out.

RBAF : Was there a reason your not into the 'Agent Orange' stuff? Cuz it's not bad in that 'Clashy' kind of way.

Rob: It was definitely not 'the Partisans' at all, I don't see it like that

and the fact that it has a fucking drum machine on it, I hate it!

RBAF : Ooohhh kay!!!! Fair enough. So ok then, after 'Time was Right', what happened after?

Rob: It pretty much fizzled out, see that's what I mean, we never split up, were all still mates, we all still see each other, as a matter of fact I'll be seeing Louise in a couple of weeks, she'll be coming down to Cardiff. That's the only way to describe it, it just fizzled out, it wasn't like "that's it now" which is why we don't see it as getting back together, because we never split up.

RBAF : So it's just that you've recorded this time you got together.

Rob: Yeah, yeah. You know I still play the guitar, Andy plays the guitar a lot. And you know because of all this not having control over certain things, Andy said "well can you put words to these tunes" and actually there's a whole load of songs, here are the next songs... so this is how we do it, Andy comes up with stuff, I listen to it & put some words together, and that's how it done, that's always how its been done.

PARTISANS:
 following the Blitz
 as the second
 release from No
 Future Records ('a
 label devoted to
 hardcore punk and
 skinhead bands
 only') come the
 Partisans, Welsh
 speedfreaks from
 downtown Bridge
 End who back up
 their claim to be
 the fastest punk
 band in existence
 with their
 quicksilver debut
 'Police Story'
 which relates the
 sad fate of Jimmy
 Kelly at breakneck
 velocity. Another
 band to watch
 closely...

RBAF : So you guys are a writing machine?

Rob: I wouldn't put it quite like that really. Curiously... I enjoy it, I enjoy writing the words & I think Andy has written some great tunes.

What happened really in terms of fizzling out, was that Andy moved to Sweden, he had some mates over there & wanted to get out of Britain, I moved back to Wales, Shark did the bizarrest thing of all, he went on a 'Vietnam trip' & ended up in Singapore, and he's been over there since really, Louise is still up in London. Gustaf and Magnus are two of Andy's good mates, a couple a rockabilly punk types, they got some of these songs together and obviously Andy wanted to go through them, its just impossible for Shark to get back, basically its impossible for the four of us, that's really where the line up is, but then 'the Partisans' are really just a group of friends and at any time that group of friends are 'the Partisans'. so its not like its a new line up or

they've got a different drummer or anything like that, its whoever's in that unit at that time....

**** Tape stops here, an ok time this time... ****

RBAF : You're walking down the street, you see someone up in flames, who would you piss on & who would you just let burn?

Rob: I'd piss on Thatcher, still, definitely, she's absolutely insane, definitely piss on the aristocracy and most of the Royal family...

RBAF : To put the fire out? You're peeing to put the fire out. I kinda said that ass backwards...

Rob: Oh I see what you mean... (chuckling) Right... as I was walking past I would also kick Thatcher and her Cronies, the upper classes, totally... I wouldn't wanna piss on anybody really.... Its not my cup of tea (laughs)

RBAF : I was thinking about it and though it wouldn't really affect anyone outside of the UK because nobody has any idea really. But the English seem to dislike the Welsh, well I shouldn't really say that, but there are definitely Welsh who HATE the English, and you say your Welsh...

Rob: I'm half Irish half Welsh

RBAF : Well, then the English really like you!!!!? And you've got twice as much reason to hate the English, so what's your point of view on the whole Wales thing, considering that you're left leaning anyway?

Rob: Well I know some of those people, a lot of my Welsh friends who use the language as a first language, they are some of the more, I would say International and sociable people around, not into nationalism, its internationalism that's important, in a way national boundaries are crap really, were all sharing the same planet, were all the same, it doesn't matter what your skin colour is. The Welsh thing is a bizarre one, its definitely tricky, a lot of people, the ones that your talking about, its to do with the language, it amazes me that the language is still around. And it is all about feeling threatened, I don't think the language is going to live forever. It's one of those really really tricky ones. I think that

THE PARTISANS

people should be able to speak whatever language they want wherever you are in the world.

RBAF : Isn't it also a respect thing? Sure speak your language & if you move somewhere, you can speak your native language but have the decency to be willing to accept the language that you've chosen to walk in to.

Rob: I share that opinion totally, it's all about mutual respect of other people's culture. But its not just nationally, its town to town as well. But it is a tricky situation, im in no way anti anybody... well, that's crap really... (Laughing)

RBAF : Racially speaking?

Rob: Yeah, definitely, I'm not anti any race

RBAF : Class speaking is different, right?

Rob: I still think we've still got the same sort of problems, politically speaking that we've always had...

RBAF : Just better hidden...

Rob: Yeah...just briefly on the Welsh thing, we did do an interview when we were up in London, he was a really nice guy, actually Shark got, um... well not beaten up as such, um, cuz in the interview, and it was me who said it, he asked well why are you in London? And effectively it was quite a long winded answer to say that there wasn't really, there were no jobs available to people like me, except to go and work in the steel works or a production line, and essentially Wales was shit for employment and all he printed was "Partisans say Wales is shit!" And we did get so much shit for that.

RBAF : Ok, well we gotta stop, if you still wanna grab a pint, I'm not opposed to a pint....

Rob: The pub's next door. Let's go! 🍷

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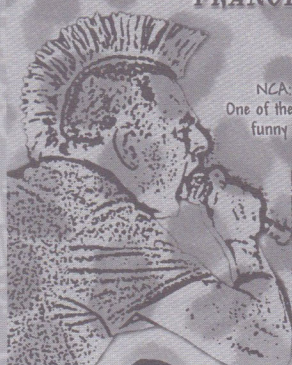
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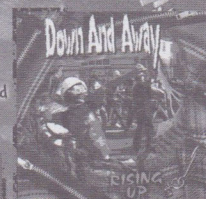
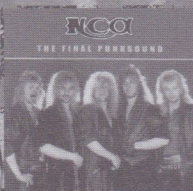


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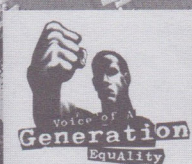
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THE
BEST
TEST

Whееее I get to do a column, our mighty leader Dez asked me to give him a hand with this poor excuse for something to read, and I said "ok, only if I get to do a column..." a bit more arm twisting and bang! Here I am.

Questions arise, what do I write about?

Well, there are fuck loads of things that annoy me, so I could start there, or I could start with something other then bitching.

First question to pose to you people is: Where the fuck is all the **Killed By Death** Oi!???

This actually really irritates me. You can sit down (I have) and start writing out a list of '82 style punk, now I came up with a list of roughly 150 bands, I didn't get serious about it, I ran it off the top of my head, so there are probably more.

Then I did a list of Oi! bands from the same era, and I came up with about 40 or so...

Now wait you say, there's gotta be more then that... I agree, thats the whole point.

but I also did set up some criteria for this highly scientific survey. First, the bands had to be from the UK (because there's [and here in lies the quandry] plenty of non UK Oi! bands that definetly fall under the **KBD** label). Second I had to start seperating bands into what I felt they were. for example: **4 Skins**... Oi! **Oppressed**... Oi! and so on, all very easy, right? **WRONG!** All of a sudden you come across **Infra Riot**... well thats a tough one, it can be both, but as I knew that the Oi! end of this project was weak I sent **Infra Riot** to the Oi! side of things. Then I decided that **Blitz** wasn't actually Oi! but really more Streetpunk, so they went over there. **BUT!** Knowing that Skins all around the world would be up in arms about that, I said, ok, they can be Oi! as well... see? this ain't all that easy.

So I had a few over lapping. Like early **Anti Social** was Punk and later was Oi! (ugh! my head hurts).

Anyway...

At the end of all this, I still had a stack of Punk bands that were way more obscure then the Oi! bands. like on the Punk side, you've got most of what came out on both **Pax** and **Rot Records**, and thats alot of bands, but on the Oi! side, all I could come up with was **Skin Deep**, **Crowbar**, and... umm.... shit... I know theres more... well I'll give you **Combat 84** cuz they were on an independant label. which is really what it comes down to, the bands cant be on **No Future**, **Secret**, **Riot City** etc.

were looking for self released Skin bands, or at least Skin bands that ran over to the local record shop and conned the guy behind the counter to put out thier 4 songs. (like **Last Resort** or **Criminal Class** [**Last Resort** don't count as KBD, cuz, well it's **Last Resort**, and EVERY ONE knows them, **Criminal Class** do, even though everyone knows them, cuz thier label was tiny!)

See where this is goin?

I need to know why Skins couldn't get together and release something.

I've been told many different things, and I don't buy any of the reasons, I've been told that it was cuz Skins were reknowned for being facists (true or other wise, I don't buy it, cuz why cant facists release records?) I've been told that it's cuz Skins were busy getting drunk and glued up... umm nope that doesn't work. Or how about cuz the just couldn't get their shit together? nope not that either, cuz of the 2, Punks and Skins, I think Punks are way more disorganised then Skins and us Punks have managed just fine...

So what the Fuck is goin' on here?

And It's only in the UK as well, look at France, they had a thriving Skin scene at around the same time, Italy as well, Brazil, Argentina etc etc... **HELLO?? PEOPLE!!!** somethings amiss with this.... the country that started the whole thing has a grand total of less then 50 Oi! bands. and only a couple were self released?

Help me out here, please tell me I'm an idiot and don't know what I'm on about.

At worst you'll clue me into new bands that I didnt know exisited.

There! That's the end of my column, exciting, eh? So run off and start your list, hit your computer and email me with the bands I don't know.

gotta dash, there looks like there might be an answer or two at the bottom of that pint glass for me...

Cheers

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ROCK

PUNK

THE

BOOK

So 2002, or the Punk Jubilee as some call it. Of course, it's actually 26 years, but the whining of those who didn't live in London or Manchester in 1976, complaining that they couldn't possibly be expected to amass maximum punk points unless there was a year's grace, appears to have entered the general consciousness. A kind of punk Goebbels effect, if you will. Regardless, it's as good a time as any to look back over the years.

The first wave of punk did three things. It revitalized the music scene, which was in serious danger of disappearing up its own self-indulgent arse at the time; it changed social values and attitudes, particularly in areas outside of the large cities; and it inspired many. It didn't take long to see that it was little different from every other youth cult in the past though, for all its attitude and rhetoric.

In fairness, few of the bands claimed it to be anything else. The Sex Pistols were always honest about being in it for the money. Bands such as the Buzzcocks and Damned who had been inspired by the Pistols, were open about being into it for the fun and the opportunity to relieve themselves of what could otherwise have been a typical working class future of drudgery. Many of the other pop star wannabes just had fits of amnesia, seemingly forgetting that a couple of months earlier they had been playing in R&B and rock bands and said little of value anyway.

The Clash took it to extremes, of course, completely reinventing their histories and showing themselves to be the owners of the hypocrisy card almost every time they opened their mouths. Sadly, music journalists largely write music history, and they have always lauded the pseudo-revolutionary. In part because they think it helps their own 'radical' credentials without running the risk of dealing with real revolutionaries who are often unpredictable and consequently, potentially dangerous to their careers, plus it keeps them in with their friends in the record industry who like those bands for the same reasons.

Enough said. It should come as no great revelation to those reading this that The Clash have had reams written about them over the years, most in a laughably reverential fashion, while those who said things because they believed them like Mark Perry and TV Smith have largely been ignored in the greater scheme of things. The reasons behind that are hardly news either.

By the end of 1978 the party was pretty much over for punk rock. The music industry had successfully shackled and watered it down sufficiently for it to appear in the charts without shock headlines, usually under the guise of 'new wave'. The press declared it to have run its course. The fashion junkies who had leapt onto the bandwagon were leaping off again in droves to follow the next big thing. Billy Idol and Siouxsie laughably claimed in the press that they had never been punks at all as they desperately paddled away from the sinking ship.

It was at this point I decided to form a band. I felt that the scene could have achieved so much more than lining the pockets of the few. That none of the bands around had been honest, and most importantly, I wanted a band I could trust. Knowing no one else who I could trust better than myself, I figured that if there was going to be a band that wouldn't let me down, I'd better be a part of it. Armed with bags of enthusiasm, no musical talent to speak of, a collection of ideals that included honesty and rejection of major corporations, plus a band name that really should have been given more thought, I set about putting ideas into practice. A few months later, when I was to discover bands like Crass, I was genuinely surprised to find I wasn't alone.

But enough of me.

There were a few bands around that were still worth going to see, most notably the UK Subs and The Ruts. OK, they both signed for major labels and The Ruts in particular were politically naïve at times, but in a virtual desert you take advantage of an oasis wherever you find it. I was particularly into The Ruts. Having discovered them before the In A Rut single when they played a free Rock Against Racism show in Southall Park, I got to know them all personally and the small 'Ruts crew' who followed them to every show. I only missed one London show they did after seeing them in Southall and travelled to as many outside London as I could, even after they signed to Virgin, resulting in the majority of their original fan base deserting them - an interesting point to note for those who think it was considered 'acceptable' for bands to sign to majors back then.

The UK punk scene was still unified at this point, but that was to change. The scene shattered into three (four if you count Goth) main groupings. The original wave of bands, who unless they had managed to redefine themselves and find a different audience by this time, were to find themselves largely considered irrelevant, money grabbing, pop star wannabes who had had their chance and blown it. The Oi scene and the anarcho-punk scene were the two offshoots that provided a second chance for punk to become something more than previous, short-lived youth cults.

It was inevitable that there was little common ground between the two. Had there been, then there would have been no need for the scene to fracture in the first place.

Oi was more like the original wave of punk rock in many ways. The music was closer in style, but rawer. Some of the fashion crossed over, like painted leathers heavily populated with studs, and it did at least make an effort to rid itself of the fashion industry by largely rejecting the more esoteric items like bondage trousers. On the downside though, it struggled to rid itself of a violent image, largely created by the media, but not helped by many song lyrics that glorified violence. Lyrically it rarely managed better than adequate, and quite often plunged the depths, for instance Special Duties' "Bullshit Grass", a song that managed to contradict itself wildly even within its few short verses. It also tended to be musically narrow with regards to how the bands sounded. There are advantages to this. If you like one Oi band, there's a fair chance you'll like the next ten that come along, but it doesn't allow much scope for diversity. Almost all the bands also decided that they would remain non-political, in itself not necessarily a bad thing, but burying their heads in the sand whilst other outside influences infiltrated and worked at politicizing the movement was to prove to be its undoing. They also failed to see that 'working class nationalism' and fascism are very close cousins.

Anarchopunk, on the other hand, rejected swathes of what had gone before it. Gone were concepts like brown-nosing record companies and journalists in favour of doing it yourself, or DIY. It went further than that, to the extent of turning down opportunities for interviews in the established music press and offers from major labels. Musically it is easy to say that the anarcho side lacked something when it came to the finer points of writing a tune, instead preferring fast, brash anger, but that would not be entirely true. Anarchopunk was far more open-minded when it came to accepting varieties of music. I cannot imagine bands like the Mob, Zounds or Chumbawamba ever coming out of the rigid strait jacketed confines of the Oi music scene. What mattered most in Anarchopunk, were the politics and lyrics, and those lyrics were generally good, sometimes brilliant. Shows were not only held in pubs and clubs, but also in squats and local halls, anywhere that someone could find to put on a show. The bands themselves were

more likely to arrange their own shows rather than kowtow to the whims of agents and promoters. More things were done to benefit causes too, rather than line the pockets of the bands.

Everyone was equal. But, of course, some were more equal than others. The scene rapidly became cliquey, and with the laudable attitude that anyone could do anything, came the negative aspect, that of amateurism becoming the accepted norm. Everybody talked about projects they were working on, but on the whole, everything that happened came from the same few people who put in the work while others happily enjoyed the fruits of those labours, never offering to help or put in any work themselves. The idea of the message being all also had a detrimental effect on the music, culminating in Crass's "Yes Sir, I Will". Their best lyrical work, blatted over the top of almost unlistenable cacophony. It would have been cheaper and more humane for them to release it in a pamphlet with the one tuneful song, "What Did You Know?" on a flexi disc.

It is unsurprising that Oi was first to enter the main glare of the public eye. Crass wouldn't talk to Garry Bushell from the magazine, Sounds, while the Oi bands were falling over each other to get demo tapes to him. Anarchopunk still continued to grow though. More and more people who were dissatisfied with the pointlessness of Oi and the rest of the music industry found the anarcho side both friendly and fulfilling. As time went on, the animosity between the two camps rose, and occasionally spilt into violence. Garry Bushell fuelled the fire by losing his patience with not being granted an interview, and branded Crass 'hippy punk', ironically ignoring that Oi's unifying mantra of 'have a drink and a laugh, ignore the world cos we have no future' resembled a less pithy rendition of Timothy Leary's "Turn on, tune in, drop out".

Attempts were made to bridge the gap, mainly by Crass and The Exploited, but they came to nothing. The divisions were too great. It was soon to become an irrelevance though, as Oi created its own downfall. Owing to its non-political, 'head in the sand' approach, the extreme right had successfully infiltrated the scene. It took a riot outside the Hamborough Tavern in Southall where the 4 Skins were due to play for the seriousness of the situation to finally be faced, and by then it was too late. Following the riot, venues stopped putting on Oi shows, record companies were wary of being associated with it and bands tried desperately to deny any association whatsoever, despite all evidence to dispute that. Most eventually split up, either too lazy or too stupid to release their own records or arrange their own shows, after finding the anarcho scene wasn't exactly falling over itself to welcome them to the fold.

With no real competition in the genre, the anarcho scene continued to grow, but so did the cliquiness and backbiting within it. Its continual resistance to advertising itself outside of its own scene to try to attract new blood and enthusiasm also left itself no room to expand. It carried on heading along the same dark tunnel that eventually proved to be a cul-de-sac, and collapsed under its own weight in the mid 80s.


Opportunities were lost here. The anarcho scene generated huge sums of money over the space of four to five years, and as everyone and their stringed dog denies vehemently that they made so much as a penny, it can only be assumed that it was either wasted or went to various causes in whatever ratio you choose. Well, ok. Some are lying, but on the whole I believe that most of those in the anarcho scene actually didn't profit greatly from it, and the majority of the profits did find their way elsewhere. How different the last 15 years could have been if some of that money had been channelled into providing a network of venues, with practice rooms and infoshops, perhaps? Crass at least made the

effort by raising money for an anarchist centre, but the naivety of those running it made that a very short lived project. The punk scene could have got closer to what it always claimed to want, independence, while far more money could have been raised for animal rights and other good causes by having an infrastructure there that wasn't having to pay big business every time a show was arranged. It would also have encouraged kids to get involved.

In the last fifteen years, the majority of efforts put into keeping any form of punk scene going, have come from the anarcho side. Small groups of people who do it for the love of doing it. They are almost all fine people, who deserve a great deal of respect for sticking with it, for very little reward. They are also fighting a losing battle.

Punk is dead, to all intents and purposes, within the UK. When people are happy to spend lots of money going to Holidays in the Sun, many of whom will never attend a show in their local area for the rest of the year, that is the only conclusion I can come to. HITS is too expensive to attract new blood, and bleeds money away from the scene. How can you claim to support a scene, when you think it's ok to give money to a promoter who admits ripping off bands? How is giving money to bands that haven't been to a punk show in years unless they were playing, supporting the scene? How can bands play for a promoter who rips off bands?

I don't know. All I know is, HITS isn't a part of any scene I want to be in, and if it is, then it sounds the final death knell for it. Anyone supporting HITS, bands and audience, is helping to kill what little of the scene remains in the UK. I know that many people reading this will be doing so at HITS. Think about it.

And if you don't agree with what I've said, don't whine at me. Write your own fucking article! 

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GOOD LUCK FROM NO CHOICE, HOPE THIS FANZINE IS THE FIRST OF MANY

THE SKEPTIX

Here's one for ya... a nice little chat with a Skeptic... Fish to be specific. Done by Josh Upstart over the nerd box...

aka the Internet. We here at Razor Blades and Angry Faces think that it's a pretty good interview that covers a good many questions one might have, so have a read and enjoy...

Razor Blades and Angry Faces - First, so you've still got your original line up correct?

Skeptix - Yes, its the same guys as back then, thought it was important for a "Skeptix" reunion to actually be 'The Skeptix'..

RBAF - And so after 20 years, with at least 15 years away from each other, did you guys click right away?

Skeptix - It was only Fish who had been away, Ush, Snotty and Chig all live relatively close and never lost touch.....Yes we all clicked again with Fish and vice versa, he's a lovely sod...

RBAF - When you first started, it was back in '78... right?

Skeptix - Yes, about then, can't remember the exact time. We were quite young about 15

RBAF - And at that point what was the Stoke scene like? i.e. what bands were giggin locally?

Skeptix - There were a lot of bands around such as 'D-fekt', 'Asylum', 'Section 5', 'Fuhrer', to name a few. 'Discharge' gigged locally occasionally. There was a great punk scene. Quite a lot of the bigger bands were always touring and stopping off at the Victoria Hall... like the 'Clash', 'Damned', 'SLF', 'Sham 69', etc.. always playing to a capacity crowd

RBAF - With 'Discharge' being such a major act from Stoke, what sort of influence did it have on 'The Skeptix'?

Skeptix - 'Discharge' were the local heroes! Musically, though, they didn't have that much of an influence on us..we were more of a melodic band (musically) well we thought so anyway....

RBAF - You list your early influences as '77 bands, but your sound and style is much harder, how do you think that sound came about?

I think its hard to say bands like the 'Damned', 'Sex Pistols' etc were particularly abrasive, but I'd definitely say 'The Skeptix' were.

Skeptix - We didn't set out to sound like that, it was just a combination of the guys involved, suppose if Snotty had a more "angelic" voice we wouldn't have sounded the way we did....we always played, though, music that sounded good to us, under the assumption that, surely it would sound good to others.....not always the case....eh mum?!!

RBAF - Was finding gigs locally easy? or did you have to do alot of travelling?

Skpetix - We always managed to get local gigs, our main stopping off place was The Vine Inn Hanley...everyone played there...we did a lot of travelling, too from London to

Gateshead, Nottingham, Cambridge...all over really.

RBAF - Where did you feel had the strongest scene in the 80's?

Skeptix - London was heaving, but then so was Manchester, Birmingham and pretty much about every major city, Including Longton??!

RBAF - Your first 7", 'Routine Machine', sold out, was that quite a shock? Or did you know that you had a pretty strong following?

Skeptix - By the time we did 'Routine Machine', we had quite a healthy following. But what was especially encouraging was when we started getting "fan mail" from all over England and some from Europe as well....was a nice shock when it sold well.

RBAF -how did the 'Zenon' connection come about?

Skeptix - A friend of a friend mentioned that Staffords 'Neon Records' were looking for a band or something like that, or someone working at 'Neon' had seen/heard about us can't rightly remember..Benny 'The Bullet' Punk springs to mind... anyway we contacted them, and set up a showcase gig for them..they came out to watch and agreed to sign us up with the punk label 'Zenon' records.

RBAF - Were they a supportive label?

Skeptix - Yes and no....yes because Fish landed a job there and used it as a platform to manage the Skeps from....dead clever eh!!!, sending freebies out to influential Europeans etc....but no because they didn't go too over-kill on advertising etc. The guys from 'Neon' records were a really decent bunch of guys, Dave Salmon, Shep, Ivan Obrey.

RBAF - How did 'Rock-o-Rama' hear about you?

Skeptix - Herbert Egolt, who owned 'Rock-o-Rama' had business dealings with Dave Salmon at 'Neon', I think he imported a lot of 'Routine Machines'..just liked it I suppose. 'Neon' didn't have the resourses to do an album, Herbert offered to do it.....

RBAF - It must have been quite a thrill to get invited over to Germany?

Skeptix - We were buzzing for ages about going....4 lads from Longton driving to Cologne in Neon Records' x reg motor (x was the new one at the time [In England a cars age is denoted by a number on the license plate]) we had a crazy time.....still do!!! more will revealed in the video "At home with the Skeps"...he he!

RBAF - Your initial release with them was the 'OHL' split, was that just to promote the upcoming LP?

Skeptix - It was 'Rock-o-Rama's idea because 'OHL' were already an established band at the time..was a great way to get 'The Skeptix' some recognition in Germany..prior to releasing 'So The Youth'.

RBAF - How were 'Rock-o-Rama' to work with?

Skeptix - We only met them twice, and didn't get any money...make your own minds up!!

RBAF - Did you ever get paid then?

Skeptix - No, I'm not exactly sure what the deal was with Zenon and Rock o Rama, but The Skeptix never got paid.

RBAF - Did the 'So the Youth' LP get much in the way of promotion here in the UK or was it mainly in Europe?

(makin you big in Germany chuckle, chuckle....'Skeptix' note "don't believe all you see and hear!!")



THE SKEPTIX

Skeptix - The Only promotion that the album got in England was what Fish did at 'Neon', which was as much as they would allow. It seems that the album was pushed in Europe more and even to the States but again we're not sure how well because we never got any statements from 'Rock-o-Rama'.

RBAF - 'The Skeptix' did seem to get around a bit, from 'Zenon', 'Rock-o-Rama', 'Rot' to 'Pax'. 'Rot' and 'Pax' were just compilation tracks, would you have carried on with them given the chance or were you partial to anyone in particular?

Skeptix - The best label we had then was 'Zenon'...just before Fish left the band he had

been contacting Dunc at 'Rot' to see if he wanted to release the 2nd 'Skeptix' album. The album never got released because Fish left...

RBAF - Was the situation with Pax and Rot then simaler to Rock o Rama's in that they approached you? With regards to the comps?

Skeptix - Yes, they both came on to us and asked if it was ok, I think Pax and Rot both sent cheques through, but they weren't very much.

RBAF - During your giging around the UK, were there any bands that you really enjoyed playing with more then others?

Skeptix - We enjoyed giging with all the bands but it was a bit like anything, the more gigs you do with a band, the better you got to know them, so the ones we knew the best were 'The Threats', 'The Insane', 'Broken Bones' (we only did 1 gig with these but we knew them anyway) 'The Fits', and anyone who liked a drink...

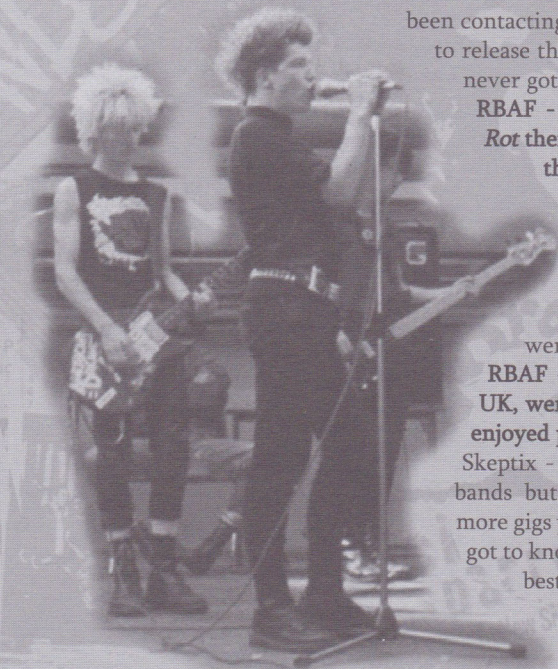
RBAF - Any amusing tour tales?

Skeptix - When we recorded 'So The Youth', 'Rock-o-Rama' put us up in a brothel full of really ugly women, we're talking seriously haggard old wretches, one of which ended up in Ush's bed...we collapsed laughing at her and evicted her immediatly! We also had, in the same brothel, an Argentinian lad who hated Thatcher (didn't we all!! except mad Ronnie Reagan!!) don't forget that England was at war with the Argies at that time. Snotty, when we did the Stollwerk gig, was so hammered that he fell out of a window in a bar..

RBAF - The eventual collapse of 'The Skeptix' was due to you (Fish) leaving to join 'Discharge' for what became 'Discharge's' best album, 'Grave New World' (tounge firmly in cheek!) Do you have any regrets about that?

Skeptix - My only regrets were not telling them what I really thought of the new vocals...I didn't want to lose my new job.....funnily you should say tongue in cheek though because i have had emails from people who say that 'Grave New World' is their

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favourite, without the tongue in cheek!!! You cant please all the people all the time!..I personally didn't think the music was so bad...bit more metal than I would have liked, had i had any say at all in what was going on!!

RBAF - What do you think 'The Skeptix' next move might have been had that not happened?

Skeptix - Probably had persued hassling Dunk at 'Rot' to do the new album, some more gigs etc. At that time 'The Skeps' had really started to get it together...musically anyway. My dream was always to go to the States with 'The Skeptix', we would have probably tried that route.....it wasn't very easy though without the blessing of email.

RBAF - The 'Return to Hell 7' starts to show signs of metal influences. Or am I imagining that?

Skeptix - 'Routine Machine' was too, wasn't it? I suppose it had a tendency to sound that way, we weren't turning into a metal band though, we just did what we did, The stuff after 'Return to Hell'....the new/old songs, didn't actually go off in the metal/punk buzz, they were just our progression as a band.

RBAF - Do you have any favorite 'Skeptix' songs?

Skeptix - Most of the songs from the album that didn't get recorded!....as well as some that did! 'Routine Machine'/ 'Traitor'/ 'Next Victim'/ 'Vendetta'/ 'Peace Force'/ 'Fist of Fury'/ 'Return to Hell'/ 'Legion of the Damned'/ 'Born to Lose', there was quite a few....

RBAF - Who or what is "Traitor" about? What side is that song being song from?

Skeptix - It is true reference about a person working in a quartermasters store who was selling arms to terrorists. The song is not being sung from anybodies side it is an anti-terrorism song.

RBAF - Would you class 'The Skeptix' as a political band? Not in the hardline CRASS way, but your songs definety had political undertones, anti YOP, anti war....

Skeptix - True, we're not as political as CRASS or 'Conflict', but now, 18 years on, there are still conflicts all over the world, and also corrupt governments and politicians lining their own pockets, topics which our lyrics covered.

RBAF - Have your veiws changed much?

Skeptix - No, because the problems are still the same, if not worse.

RBAF - Do you think politics can be seperated from Punk? or do they go hand in hand?

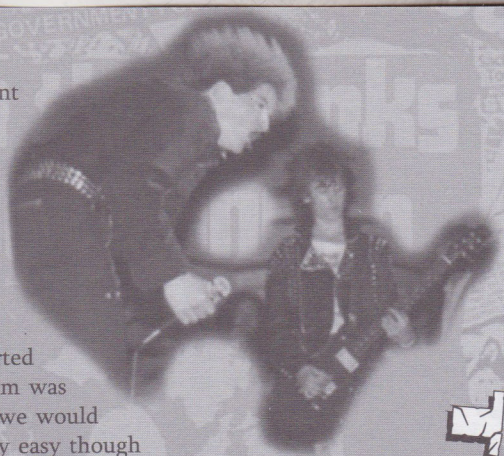
Skeptix - Yes, depending on what sort of band you are in lyrically, ie 'The Damned' were not political and neither were alot of other bands.

RBAF - Maybe I should rephrase that... how important do you think politics are in punk. Fair enuff you have some bands that arent political, but could punk exist without the political influences?

Skeptix (Snotty) - Punk could and has survived without some bands having no political views. But also alot of bands generated anger and frustration from not having their grievances heard by a succession of shit government policies.

RBAF - In your opinion, how has the scene changed over the last 25 years? Better or worse?

Skeptix - I think its worse. Personally I think there are too many divisions. Listen to



THE SKEPTIX

Jimmy Pursey....."If the Kids are United"

RBAF - So you dont think that the scene was as seperated in the 80s?

Skeptix - No everything was just punk from the *Pistols* to *Souixsie and the Banshees* to the *Jam* to the *Boomtown Rats* to *Discharge* it was really good..... just Punk!

RBAF - Now its 2002, are your songs still relevent?

Skeptix - Yes, because its the same shit different decade !!

RBAF - And you feel you can express the same sentiments with the same passions as 20 years ago?

Skeptix - We do...life gets no easier as time passes by.....

RBAF - A lot of bands try to reform only to be laughed at, or play irrelevant crap, you, I assume, are confident that that's not the case with you, why?

Skeptix - At first we didn't plan to reform, other than to record the last album from back then.. We then had contact with the 'HITS' promotors, and from them contact from the States...we had no idea until that point that we had a fanbase in America. As the practice sessions got under way we all realised that '*The Skeptix*' had never sounded this good back then! Can't imagine why someone would laugh at us! I've been touring for years with various bands, Chig and Ush have also been gigging. I suppose the proof will be in the pudding !!! We were never a joke band and, we aren't today.

RBAF - How does it feel to see '*The Skeptix*' plastered all over peoples jackets?, and to continually be listed in top 10s?

Skeptix - We are very flattered that after all this time we did actually write tunes that people listened to. Its a shame that it took so long for us to get the feed back, otherwise we'd have probably reformed a long time ago.

RBAF - What is it about '*The Skeptix*' that has caught so many peoples attention?

Skeptix - Perhaps it was because we totally believed in what we were doing, then and now.

RBAF - Are you lookin forward to 'HITS'? What do you hope comes out of it?

Skeptix - Yes, very much so, these are the gigs you would have died for back then... We hope to show all the people who came to laugh that they wasted their money!

RBAF - Will your new album be out by then?

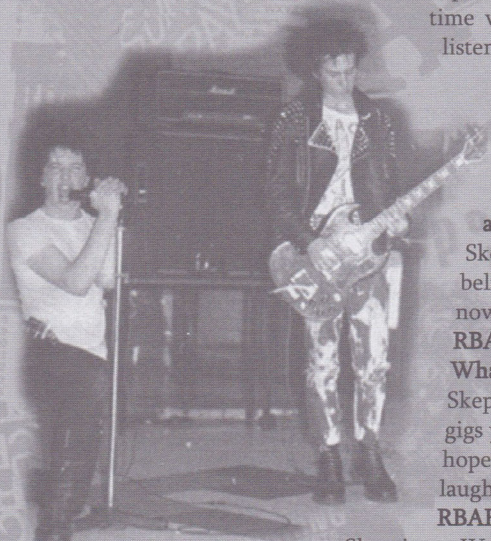
Skeptix - We hope to have it done and out by

September.

RBAF - What label are you planning on workin with? Or are you self releasing it...

Skeptix - At the moment we intend to release it on *Thunk Records* which is a company that Fish set up to release the *Thunkproject* on (which is a mental album). We chose to do it with *Thunk* because at least we will have an accurate calculation on the sales....basically 3 singles and 2 splits and an album doesn't amount to £80.00 even if your calculator don't work, that's about what we ever got paid....We're under no illusions unless you sell

HITS
SKEPTIX
RBAF



tens of thousands you dont get paid any kind of amount, we're not doing this for the money, if we were I'd quit today. When you work out time against cash you're working at a loss.....

RBAF - What are you including on it? I hear you're reworkin some previously released songs for it, why?

Skeptix - We have about 14 tracks from back then which, to me, sound great. We hope to include a few tracks from 'So The Youth' as bonus tracks. Why? Because we were very disappointed with the production on 'So the Youth'. The bonus tracks will be the tracks which are not in our live set and will not be on the live CD or video....most of the tracks will at some point be available with better production.

RBAF - What are you Skeptical about?

Skeptix - About any governments ability to create a perfect working enviroment, and a clean,unpoluted world for everyone and their children to live in, without the fear of being abused, robbed, maimed or killed.

RBAF - What's Punk mean to you?

Skeptix - Punk is a state of mind, not a fashion

RBAF - Easy answer.... What's that state of mind?

Skeptix - Punk is the freedom to listen to, to do, to say whatever you want. To be who you want to be. Without worrying about what others might think or say. To have the belief in yourself & the conviction to air them beliefs if you feel the need. You have the choice not to be tied by the constraints of societies rules. Not to become a another stereotypical member of the public image. Punk is whatever you, as an individual, percieve it to be. Don't let others think for you.

THE
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ON FILE

Hailing from Scotland and creating quite a name for themselves, Clara had a chance to get a couple words in edgewise with On File.

RBAF - You've recently added a new member to your line up... explanations...

We added a new member to the line up so I can start having a drink or two before we play cos there is no way I could sing and play guitar at the same time after a few bevies. It also frees me up to be a little more personal with the crowd and most of all it has improved the singing cos of only concentrating on one thing now, but if truth be told, the main reason is that Pete is a better guitar player than me, bastard!

RBAF - Do you find yourself a better frontman now that you're not playing the guitar live?

I think I am a better front man cos I can do a bit more cos I can now move around I am not tied to the mike like I was when playing the guitar but that is a decision that I can not make it must be from the people who choose to watch On File, but the feedback has been really positive and seemingly I am a natural frontman.

RBAF - What's daily life like where you live... work? Family? Social?

Daily life ain't too bad I could moan about a lot of things but dont bother cos it will not change anything. 3 of the band members have jobs which can only be a good thing cos you can afford a few of lifes wee luxuries like beer and whisky. Family life is great for us with families. Cos we work, the bairns(children) do not have to go out with the arses hanging out of their breeks. And now the good bit, the social life, as anyone who knows us will already know we like a beer or two so we always try to get together regular just for a drink or going to gigs or to try and play pool, we used to frequent a gentlemen's club if you know what I mean but we got banned because of the way we look, hard to believe eh birds strutting round half naked and we get kicked out cos of our appearance.

RBAF - Do you find it hard to fit band's commitments with family life?

Sometimes it is a struggle to get everyone available for rehearsal at the same time cos of other commitments but we always manage and when we gig it is always planned well in advance so we all know to keep the dates free.

RBAF - Have you always been skinheads or is it just a phase you're going through?

We have not always been skinheads but have always been into the oi! scene. We all started off as skins back in the day but i think we have all had a mohican it was the way things were for us, we used to hang around in a big gang, all punks and skins all into the same music and dress sense, jeans, t shirts and boots, all thought the same until the late 80s when the pc brigade started to take over the punk scene, time to make a sharp exit, the punks got dirty and the skins practically disappeared but the music was still there and still is and now we are starting to see a resurgence of both skinheads and real punks with 77 or 82 attitude, long may it continue !

RBAF - Who writes the songs and how?

The songs for *On File* are all written by Hedgy and every one of them has been done originally with an acoustic guitar cos as I tell the lads in the band... if it works on the acoustic it will be classic with the whole band, things may change in the future with the new guitar player Pete very keen to write some songs for *On File*.

RBAF - We've heard another version of 'Another Day In Paradise', how do you feel about another band covering your songs?

The other version of '*Another Day in Paradise*' that I have heard is a compliment to the band ! We all really enjoy it, it is done by **Deadline** who are gonna be one of the biggest bands in the oi/punk scene and the singing is done by their girl singer Liz who cuts it very well in the vocals department, she has not quite got the stunning looks of our Hedgy though!!!!

RBAF - Where do you see yourselves band wise in 5 years time?

5 years from now I think we will still be cracking on doing the same thing but have never thought about it till now, who knows ? Let's hope that in five years there is still oi gigs and people want to see us and we have done another 2 or 3 cds but this one don't come with a guarantee.

RBAF - Which current bands do you listen to? Do you have other influences than traditional 77 Punk, Oi! or 2 Tone sounds?

We all listen to different stuff which is a good thing but i will tell you a few bands that are on the scene at the moment that we rate : **Superyob, Deadline, Nice and Easy, Argy Bargy**, mostly music that is sing a long traditional style, there are loads of others but this lot entered my head first (todays listening). As for influences it's just oi! and early punk... it's the same music, just the oi! lyrics are a bit harder, lovely, though i must say its hard to beat a bit of the jam.

RBAF - What do you think of "older" bands playing or reforming PURELY for money ?

It's the way of the world mates if someone is waving wads of tenners at a bloke who maybe works in a shit job and has no great things in his life it must be like winning the lottery ! Back in the 80s when all the bands were on the go, most of them never filled a pub or small hall... now 20 years down the line they can play in front of thousands and get well paid for it and maybe even get a young groupie back in the hotel room , who wouldn't be up for it....money talks, always has always will.

RBAF - Who's 'On File' then? Any of you ever been arrested?

Well, out of the four in the band three have been in front of the judge more than once, none of us have ever done time and that is the way we want to keep it.

RBAF - And last but not least, have any of you successfully climbed Ben Nevis?...

Who's he? I do not think so but one day I will try and get the lads to head up for a photo shoot for an album sleeve so now you know whats gonna be on the next album cover, yes you guessed it, *On File* standing against a brick wall, grand, very Oi!



The most impressive French Oi! band these last years definitely is **Les Teckels**. A poll was done in a recent issue of the popular French fanzines **UVPR** and **Les Caves Se Rebiffent** prove it. Over 100 people considered them the best French band of the 90's in these polls.

Their last gig in Reims, at Le Tigre, in front of 60 enthusiastic fans was kinda special. It was time to ask Fabrice, the singer, about their opinions on these past years. For this gig, no skingirl fancy dress as with their gig with **Guillotine**, at Le Gambetta, no arrival in a vintage 60's ambulance with nurses disguises as for the Arcueil Festival (which ended up in a big brawl), but this time they showed up in policemen disguises: probably cos of the 'marine blue' summer the politicians promised after the elections.

They still had a lot of ideas for their costumes, that's not their reason to stop the band : " We didn't have time to try center-of-the-earth explorers, vulcanologists, we even had the idea of dressing like a drum machine and cover a **BERURIER NOIR** song! " (a popular French Punk band that used drum machines). So, why stop the band ? " For many reasons. 5 years is a fair length of time already. We had a lot of ideas for new songs, and there was no personal problems in the band, but one of the members was kinda bored with the musical style; also, we think there's something brewing in this 3rd wave of Oi ! bands which already happened in the UK during the 80's: the fact there are some extremists in the audience is no big deal, it's part of the situation, as long as the atmosphere doesn't suffer from it and these people don't force their ideas. We always took care of avoiding certain places, but even doing that, we're not very happy with what happened in the scene. At the last Oi ! en France in Morville, we didn't have fun, for example, some entertaining people were missing : Francois Toltshock, Eric Lutece Borgia, Manu Teckels". So why did they choose Reims for their last gig ? " Coincidentally we had planned that we'd stop before the summer. We're happy that **Toltshock** were on the same bill, and **Bad Riot**, bands we both like. " You seemed sad to stop ? " Yeah, I was about to cry, that was the end of an adventure. There were ten people within the audience who we know well, who follow us for 5 years. There was a kind of family relationship about to stop. We were very affected. But as I've told you 4 years ago, we were very frustrated not being in a Oi ! band before, and we're so happy it's been such a positive experience, with only a few fights along the way, and that people understood the feeling of the band ; there were always different kinds of people in the audience, that really makes us proud. We're only frustrated by one thing : we would have liked to play more in the provinces. Opportunities rarely arose unfortunately. Another regret is the fact some considered us a fun band. We're not the **Toy Dolls**, we all have our political opinions, even if no one is an extremist. We talked about our lives, always in a honest way. To me Oi! music is the only musical movement which demonstrates the necessity of friends, the necessity of building a solid relationship with someone, as a vital need; but at the same time, it demonstrates that watching porn movies, being not so faithful towards his/her partner is OK too ; not willing to go to work in the morning is normal, but being proud of working is good too. That's one of the most sincere movements. Most of the guys involved might have been rednecks otherwise, and the girls might have been sluts, without this movement. "

In some way it's gonna go on, some of the members might play in September, in a different style though. " We're gonna go on with seeing gigs, buying records anyway

; that's not about to change cos we stop playing. That was a real period of happiness to play during these past 5 years. We're happy to have left our print on the small French movement, being part of the 7-8 bands from this scene. A real positive thing was the lack of competition between bands. What a pleasure to meet your friend's bands for a couple of gigs : starting from the moment you've woken up, to the time you are back in your sleeping bag, in a shitty squat, with the last moments of laughing at 5 o'clock in the morning, drunk..."

This gig in Reims was almost the last one for **Toltshock** as well, as they ended the band on the first of June, in Brittany, cos 2 members of the band are leaving for the provinces. To us, **Toltshock** is THE most important French band in recent years, for their spontaneity, authenticity & rage ; not very surprisingly, they followed a similar path as **Les Teckels** (with regards to gigs, record companies), another very important band for other reasons - these bands are different sides of the same coin. But there are two more bands who had a big impact. First, **P38**, from Marseille, who stopped their activities after a couple of good Oi! styled 7"s, a split 7" (with the **Templars**), and a full LP with a punkier edge, and a ton of work from Momo, their drummer (then singer during a couple of months) was heavily involved in booking bands in Marseille, particularly these past 5 years. They finally gave up, bored with the fights and the political attacks, particularly after a short tour of France which saw them facing the nazis in Toulouse ; playing in front of only 50 people in Limoges, cos of a boycott from the reds, since a piece in the Redskin zine Barricata attacked **P38** with unjustified reasons [NOTE : there were some "reds" in the audience, so there was no boycott this time, and the reasons why there was such a small crowd only was 1. - there was another BIG gig the same night with popular bands, 2.- the same bill was seen the day before in Toulouse, and the following day in Brittany, 3.- access was denied to 10 well known nazi skins, the bands supported that decision - Raf] ; facing large fights, between drunk punx and skins all night long in Brittany. All of it is enough to make you sick !

Another important band who has broken up is **Voices of Belleville** (named after a popular area in Paris - Raf), an overtly antiracist (but not red, which was a first in France) skinhead band who became quickly popular in Paris and got opportunities for gigs, mostly in Paris, apart from a gig with the **Templars** in Germany. They released one good 7" , "**East Side**", 4 rough Oi! songs, including the excellent "**Rien a Regretter**" ("**No Regrets**") with nice artwork recalling the **Symarip** picture on "**Skinhead Moonstomp**" cover.

But after that, nothing more? Of course not, there are some bands left, and new ones too. Phil from **VOB** plays drums in a really effective sXe old school hardcore band called **Value Driven**, and there were only a few good sXe HC bands from France before. They have a CD out, "**Back from Where it Starts**" and they're already working on another album. **VOB**'s drummer, Martin, and the later guitar player after Marco left, Vincent, play in **Moonlight Wankers** (**Oil Music by Wankers for Wankers**) - they had their first gig in May '02.

Closer to **P38**, in Marseille, a new band called the **Dislukids** opened for the **Warrior Kids** on 5th of October. It's an Oi! band with a strong r'n'r influence, they played

THE FRENCH CONNECTION

solid gig. I'm looking forward to hearing them on vinyl.

In Reims, **Bad Riot** have been going for 3 years now, after some changes in the line-up, they have a demo out, which is rather good. Mid tempo or fast music, with a very melodic voice which won't please everyone, contrary to me. "**Billy's Song**" is an outstanding piece to my taste, with lyrics about a Marine gone to Viet-Nam. Some influences from other bands too, like **Wunderbach**, and **La Souris Deglinguee** (two legends of the 80's, LSD still play) who are celebrated in a song. Also an adaptation of "**Marie Madeleine**" by **Ru Raya**, turned into "**Anna**". Contact : Valery Carteron / 02 allée du Rouergue/ 51 200 Epernay, France.

Another cool band who shares the spirit of **Hell's Ass** zine : **La Confrerie des Connards**, from Strasbourg, are the revival of a theater company, which was forbidden by Cardinal Richelieu in 1610, cos of their "outrageous and nasty shows, offending the public morals"! They released a demo, mid tempo Oil, quite simple, but with a melodic edge, a r'n'r & fuzzy lead guitar, and abstract type lyrics, like : "**Serge! You are an anarchist! Shit! You are boring the shit out of your dick!**" or the **Cenobites** anthem : "**Doc Marten's, braces and short hair, no one will ever like them, Cenobites are clearing for action!!**". They also cover **Indochine** (a popular new wave band from the 80's - Raf) songs, they massacre a **Ultima Thule** song, well, quite a laugh in all, I would like to see them on stage. I hope their line-up problems are solved. Contact : Harthong Familly / 24 Av Gal De Gaulle / 67 000 Strasbourg / France.

A return visit to Paris now, to close this report. **The Survet Skins** are a mix of **8°6 Crew** & **Happy Kolo** members, they play streetpunk with a lot of guitars, and recently played a couple of gigs. They recorded 6 or 7 songs. **Oeil pour Oeil** released a good 7", I had a hard time getting into this at first, sounds like very heavy and slow Oil, simple music, very abrasive & exaggerated vocals, and classic poses on cover. Each thing reported here ain't an attack, but the overall appearance looks like they try to fit the Skinhead look first, the rest is less important. B side has the very good song "**Perpète**", lyrics are better and the style is more trenchant, maybe apart in "**Dictateur**". Contact them through **Bords de Seine**.

Finally, there is **KTS** from Rambouillet near Paris, who have a 8 songs self-released CD out. The guys started out in '96, when they were still in high school. They have played like 15 gigs since '98. The CD contains mostly songs that sound like **the Casualties**, well played but it's not my thing ; on the other hand, the couple of Oi ! songs like "**Berlin Est**" or "**Soldat inconnu**" ("**Unknown Soldier**") are really brilliant, well worked, full of ideas, so I hope they will write more in this vein. They also have an association, **Let's Go**, to book gigs. Contact : kts@free.fr.

Here was my thoughts about whats been going on recently; I know there are more bands, a little older, but I would need much more room to mention them all.

Written by Ben UPVR

Translated by Raf DIY and Josh Upstart

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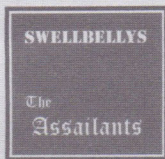
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DO YOU KNOW WHAT MAKES ME PIG-BITING MAD??

Hey, jerks: Josh has given me the privelege (punishment?) of writing a column for his new 'zine...I've never written a column before, so please bear with me.

A little musical background on me: born Matthew Edward Kelly and raised in Leominster, Massachusetts, USA; went to St. Leo's Catholic Elementary School from age 5-13; bought my first rock record in kindergarten, age 5 (Led Zeppelin II--yecch, I know); bought my first "real" rock record at age 8 (AC/DC "Flick of the Switch"); started drumming at age 9; bought my first punk album age 12 (Misfits "s/t" first collection)....and I've come to the conclusion that since hearing "Where Eagles Dare", it's been downhill and self-destructive from that point on...I've been in bands since 8th grade and will continue to do so until my arms fall off (then I'll sing). I have opinions which usually leave others with a sour taste in their mouths about me, and me with the sour taste of my own foot in my mouth. Alas, topics here may tend to irritate some readers of this fine publication...good.

So, off to TIRADE #1: WHAT'S UP WITH THOSE OH-SO-COOL MOD/EMO/ROCK FRUITS?? I can't speak for you Brits, but here in Boston there's a new trend in the punk/hardcore/emo/skinhead/rockabilly underground conglomerate scene(s) which is fucking KILLING me.

Basically, these people are a new amalgam of: 1.the newbie-skinheads of-a-few-years-ago-who-quickly-"progressed"-into-the-RockabillyRetirementPlan, and then into the combing-the-pompadour down-with-gel-for-that-Cesar/fashionably-messy-look; 2.the newbie hardcore college kids who weren't tough or cool enough to make it as hardcore thugs and might be a bit effeminate, who like girls but would rather cry and write songs about them and act gay than pursue the aforementioned girls; 3. those post-MTV-like-punk-but-are-too-afraid-to-commit-to-it-full-on sorts. 4. The "Emo" kids into such notoriously pouffish crap as the Dashboard Confessional, Thursday, the Getup Kids, etc....What these former so-called skinheads, wannabe-hardcore kids, and Emo fruits are is simple: they're sheep who need a kick in the fucking skull to set 'em straight. It seems everybody(around here, at least) is "combing it down", as my girlfriend calls it, and all-of-a-sudden loves the Who, Stones, Holly Go Lightly, Newcastle Ale, drugs, etc...It's just amazing how just two years ago they were unaware that Oasis is to die for. I tell you, the same thing always happens: a couple people are doing their own thing one moment, and BLAMMO!!! It's the newest cool thing, and all the sheep are jumping on the fashion train(it was the same thing here in Boston a few years ago with the skinhead look).

For a crashcourse in this new "subculture", a couple bars in Boston hold these so-called "Mod Nights" which are the breeding grounds for these fashionable idiots who all of a sudden love the Jam, the Creation, Purple Hearts, etc., pills, cocaine, wearing eyeliner, and making out with other dudes...I can't dis the ladies, being as sexist as I am, for they do look good, and I suppose if either sex should beautify themselves, it should be women....BUT...they're just "...looking at prettier women..." and are only marginally into the fellas anyway. There are a select few of these neo-mod types who are actually into it and have been for years. This doesn't make it cool, as they DO dance like and wear similar clothes to the trendy shit my Mom used to wear in the '60s...some styles are timeless, but some look quite dated. But hey, they have their niche, I guess.

For the most part, though, it's the trend-hopping fruits who seem to take the



legitimacy out of it, and fuel the hate-filled furnace into a white-hot fury that sits churning in my guts, giving me ulcers...They say that whole Skinhead thing came out of the Mod ideal, but I think I have more in common with inner-city gang-bangers than these dorks.

I know it seems pretty sad that such harmless types enrage me so much; but like I said, this is my first column attempt, and those people are KILLING me. Maybe I can't beat 'em, but I sure-as-shit am not going to join 'em!

MATT K.'S LIST OF GOOD SHIT TO LISTEN TO:

- 1: **STRONG STYLE**-s/t and "Akashi" e.p.(7" and cd version of e.p. have different 3rd tracks, both with CANNONS cover. Sung in Japanese. Best Japanese skinhead band in years. This is the REAL DEAL!!!) - *Jukeboxxx Records, Japan*
- 2: **SUPER YOB**-"Machine Guns and Alcohol", & "Aggrophobia"(if you didn't know, it's Frankie Flame on vocals and piano, and members of the late, great STRAW DOGS in the band. Great Oi!, with really good lyrics; a fresh spin on the street's eye subject matter) - *Hammer Records, UK*
- 3: **TOMMY AND THE TERRORS**-"Outbound" e.p.(Fucking great Boston Oi!-core, ex-All Systems Stop) - *Rodent Popsicle Records, Boston...*Playing the Beer Olympics in Atlanta, GA this year.
- 4: **THE TEMPLARS**-"Reconquista" cd(a compilation of all their 7"s and splits, with a couple comp tracks, great if you don't have a record player in your car) - *GMM Records, Atlanta.*
- 5: **LUTECE BORGIA**-"Dans le Boue"e.p.(awesome Oi!/punk from Paris, this is their best release to date. Sung in French, with some English)-*Lutece Records, Paris.*
- 6: **SOUTHPAW MANNERS**-demo cdep(Scotty from Pist'n'Broke returns with Brian from St. Louis' Last Year's Youth and friends to create some kickass REAL Oi! with melodies the likes of Welcome to the Real World-style *BUSINESS* and *COCK SPARRER*...not the typical US "street punk" sound. E-mail southpawstl@hotmail.com
- 7: **R.I.P.**-"s/t"(Stands for "Resolute Immortal Partizans"[sic]brutal Japanese Skinhead band, melodic yet harsh, excellent musicianship, tough as nails...reminds of *MIBURO*. Sung in Japanese. IF you ain't down with Japanese Oi!/skinead bands, you're in the dark!)-*Straight Up Records, Klub Counter Action, Real Life Records, Sapporo, Japan.*

Hopefully next issue you'll see the realization of a more cohesive and less-rambling column on my part, and there'll be more weird and/or obscure shit on my "LIST OF GOOD SHIT TO LISTEN TO" to check out. 'Til then, I'll continue waiting patiently for the 2002-2003 Boston Bruins season to start(this next one'll be it! We took the Eastern Conference this time. Next year's the Stanley Cup!!). Heard the Belfast Giants were kicking ass and selling out the stadium every game...glad to see hockey's catching on across the drink....now let's hope the US football players will trade in the shoulder pads, pigskin, and helmets for turf-shoes and the round ball.

-----Later Days, Matt

LIST OF
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LISTEN
TO

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the**

Hand

That

Feeds

You!

**or the Reviews
Section**

**CARRERE
RECORDS**

COCK SPARRER

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So, you may ask yourself, who the fuck is this geezer? Minding my own business in the pub one night I heard the word Oi! Turning around expecting someone to be trying to get my attention I realised it was the co-proprietor of this discerning and first-rate publication yakking on about a form of Punk Rock to which I was unfamiliar. "Hello mate," he said (although he doesn't actually say "mate" 'cos he's a Yank. In fact, one night in his flat he enquired if I would like to partake in the drinking of a nice cuppa. However, there was no milk so he asked would I be OK with coffee mate..."no" I replied, "I don't drink coffee..."no" he replied..."tea with Coffeemate"....duh!))....

Anyway, I digress. The co-proprietor of the aforementioned mag enquired as to my perhaps undertaking the task of reviewing a couple of Punk albums from the point of view of someone who knows jack-shit about Punk. Novel eh? Well, bloody cheek I say! Know nothing about Punk? 'Course I know about Punk! 'Fucks sake...I know loads about Punk. I was there when it all kicked off. Yep.... I was 10 years old in '77. Whilst the Pistols and good 'ol Malc and entourage were hackin' up n' down the Thames sticking their fingers up at all things authority, I was with my Mum and Dad attending a Silver Jubilee street party in the nice little town on the M4 corridor in which I was raised. Whilst everyone was wearing Viv W bondage strides and wacky hair, there was I in my lime green high-waisters, Jimmy Osmond hair-do and fake leather bomber jacket with the immortal words "T-Birds" scrawled over the back (Yes, I admit it, I was in that queue at the local Odeon to see Grease). And, as for my extensive Punk record collection, I reckon it's pretty comprehensive. I have Never Mind the Bollocks (I got told off by my Mum when I brought that one home), The Buzzcocks Singles Collection, Rattus Norvegicus and The Best Punk Album In The World.... Ever (and that one's got 2 CD's!!). So, I ask again, know nothing about Punk eh? Okay okay okay...I'll confess. What I know about Punk you could scratch onto a small tin badge with an old school compass. I haven't got a Danny. However, this isn't gonna stop me giving my opinion on the recordings handed to me by Mr Upstart. I'd like to think I have a fairly discerning taste in all things musical, and as they say, opinions are like assholes...everyone's got one. And mine's just as big as everyone else's! Some people may not like the idea of this column, but...I don't give a shit.

The recording's in question, as supplied by Mr Upstart, are: Stiff Little Fingers (Inflammable Material), Cock Sparrer (Shock Troops) and the Partisans (self-titled/Police Story). I sat down in my comfy chair and pondered which of these I should dip my curious nose into first. As previously stated, I know sweet fanny adams about punk, but, I do know the name Stiff Little Fingers, so I thought I'd play safe go for that one first. Into the CD player went the disc, on with the ear goggles so as not to disturb the missus, and off I went....

What was clear from this album was the Irish angle, both in the vocals and lyrical content of the music. Obviously this band has been nurtured in a society where issues of politics and urban warfare are everyday experiences. I doubt very much if a Punk band from Ascot would produce this kind of work! I feel unable to comment on the lyrical content of the music, firstly because I feel it would be an insult to discuss matters with which I have no experience and understanding, and secondly because I am so far removed from the life of the band that I don't connect with the subject matter in any way. However, I do feel I can comment on the musical content of the album.

What first hit me about this record was....erm....well....to be honest, not a lot. In the immortal words of Frank Zappa "...the same old chords going over and over..." I

THE ULSTER PARTISANS

could clearly see (or should I say "hear") that this recording seems to sit squarely in the traditional furrow of the kind of Punk music I know...the three chord variety complete with alternating whiney and angry vocals, the rolling "r's" made infamous by Mr Rotten, the whiney voice made famous by Mr Shelley, the distinctive "walking" bass lines harking back to Blues and Jazz and very familiar Punk chord progressions. For example, to my untrained ear, "Wasted Life" and "No More of That" appeared to be the same song. "Law and Order" sounded as though it had been chopped and re-edited badly, and the vocalist sounds as if he's really struggling to keep it up on some tracks. However, as I persevered through the album I got a few pleasant surprises. "Barbed Wire Love" stuck out with it's weird kinda West Coast vocal vibe going on. "Rough Trade" starts with a brilliant choppy guitar sound and progression with an absolutely brilliant chorus, and an underlying traditional Irish tinge. And as for "Johnny Was" ? I like this. I like this a lot. And it's over 8 minutes complete with a guitar solo more than 4 bars long! Blimey! There's some great work between the guitars in this track, and a great "jam" feel to the whole track. In the tradition of all good jams, this track does seem to fall apart and struggle a bit towards the end. I won't talk about "Alternative Ulster" 'cos we all know this one (even yours truly!). But, "Closed Groove" really made me listen. The sleeve notes quote Jake Burns as saying he didn't want this track on the album. Well Jake, ya boo sucks mate! I love it and am glad it's on there. It's weird discordant feel appeals to my sense of oddness, and the "Kraftwerky" vocal is superb. Maybe not traditional "Punk" but who frikkin' cares! It's a light relief from the "standard" structure of the previous tracks. Overall the album is kinda as I expected from a Punk record, but with some great and very surprising highlights. Having said that, I haven't been converted yet! Perhaps The Partisans will do the trick?

My second listening was, urm, interesting. The Partisans album, for which I have absolutely no info, starts really well. Track 1 sounds really heavy and almost thrashy. Nice n' tight and some great drums. However, each following track is much the same. I'd say that this whole album is a kinda' stripped down refined version of the '77 Punk I've heard. The Partisan's seem to have shoved Punk through a purifier and stuck with the end result. There's a '77esque feel complete with them old Chuck Berry guitar riffs and, of course, the usual subject matter. There are some great moments, like the drums on track 4, a guitar with loads of phase on track 6 (lordy! some guitar fx!), a fantastic bridge on track 9, and track 10 has a really cool guitar riff. All in all I reckon this album would be enjoyable for someone who's into that sound. Personally I found it to be a bit "samey" all the way through. Not really my bag. So, what is my bag? Maybe the Cock Sparrer's can turn it around?

Shock Troops is the last on the pile. Dare I say it, once again I'm getting that "same old chords..." vibe. But then, what the fuck do I know? I kind of connected with this album in a strange way. I think it's a London thing. Being a Londoner myself I got a "feel" for the lyrics, much as I would listening to bands like Ian Dury, Madness, The Jam et al (unlike my experience of Stiff Little Fingers). The production on this record is the best of the three, but musically I still can't get away from that "samey" thing. Having said that, track 10 (Droog's Don't Run) is brilliant. As well as the nod towards A Clockwork Orange, it has a totally different feel from most of the other tracks on the album. Track 11 (Out On An Island) just doesn't sound like the cliché' Punk composition. Dare I say it, it's almost Roger Waters! And as for track 13 (Colonel Bogey)...a bit of a comedy moment from the Sparrer's...fantastic! Once again, as with the other records, this album didn't

really do it for me, but contained some special moments I really liked.

All in all, I didn't particularly like or dislike any of these records. As I've mentioned, I found them all to be a bit "samey" throughout, but all three had flashes of brilliance that seemed to be a hint of nervous experimentalism. However, it's still the "disaffected youth" thing that seems to be the crux of the biscuit with all I've heard so far. Dole queues, Patriotism, Violence, Working class issues, blah blah blah. I 'spose at the end of the day this is what Punk is all about. If you changed this it's no longer Punk. But, I'm sorry Mr Upstart, apart from a few special moments none of these recordings were able to float my boat. Give me the musical dexterity and eclecticism of Mr Bungle any day. So, come on! Bring on some more recordings and try to change my mind! I'd like to think that maybe eventually I'll "get it." Perhaps Zappa was right. Just to expand on his lyrics as stated above "the same old chords going over and over...became a symphony." I imagine anyone reading this would be saying "wot a cunt. What the fuck does this bloke think he's talking about?" And you'd be right. However, as I said previously, my opinion is as valid as anyone else's. And, in keeping with the finest traditions of Punk, I don't fucking give a fuck so fuck off!

See ya,

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OK, me mate Dez has asked me, with my limited music taste, too review some foreign Oi!

So without further ado here it is; Should be interesting, English skinhead listening to oil sung in a foreign language objectively.

First up is **Ultimo Asalto LP "Nuestro Orgullo Pasado"** what the fuck does that mean? "Our past" summit or other. I don't know its in Spanish. I don't mind this at all which surprised me. A few skins will find this a bit mettaly in places, But overall a good hard album, Not in the true tradition of Oi! i.e. **4 Skins Condemned 84** and so on but a lot of bands 'ave moved on a bit from that. Side 1 'ad a couple of quite good tunes, Found "**Pulling on the Boots**" in Spanish didn't do it for me, but there you go. Thought "**Oil is Violence**" and "**Hooligan Terror**" stood out from the rest of the tracks. Especially from "Un Dia De Anoranza (A Day Missing)" I thought Metallica 'ad come on. But overall not bad more for the punk minded skins, if you like **Last Resort, Cockney Rejects** then don't bother. If your more open minded you shouldn't be dissatisfied. **7 boots out of 10 Bords De Seine**

Next up is **Social Combat LP** by the name of "**First Strike**" Now this is much more my cup of tea (how very english of me), Strange looking at the pics of 'em they should 'ave done the albums the other way round. The last lot were pure skins this lot look like an American h-core band. but the music is pure Oi!, and sung in English. They're Spanish again, or so I'm told, Sorry if that's not right, languages ain't my strong point. Not even me native tongue as you might of noticed. But I digress... This bloke singing sounds like Kev out of **Condemned**. Good strong Oi! vocals, with good backing, nice and chanty. The song "**Slaves**" on Side 2 is a right good track. But I liked em all! Buy this if your into proper stick to your roots Oi!, as I am. One of the best new Oi! albums I've heard for a while. From Spain you wouldn't credit it would you? Only kiddin... nice one and doin so well in the World Cup can't be all bad. (Spain just lost to South Korea in the quarter Finals... fixed match...Dez) They also do a song called "**Scum**", which is the name of the Oi! band I play drums for, so extra points **10 boots out of 10 Bords De Seine**

Right we're on to singles next, if your wondering wot qualifies me too pass judgement on this stuff, nothin I'm just a moronic skin anyone who knows me will agree. OK the **Veros** Side 1 "**The Way I Feel**" yep, rite good stuff, can't knock this singers got a good voice, crosses over nicely with old style punk and Oi! Nice and quick and right catchy. Same goes for Side 2 "**Got to Get Away**", a really top song should of been the A side, in my humble opinion. I'm guessing there from Belgium coz theres a lion on the front cover, and they've played at the **De Kastelein** a lot .which is the best Oi! venue in Europe (He's wrong, they are French, singer is ex-**Snix**... he did warn you though... Dez).this is also in English nice one. **9 boots out of 10 Bords De Seine**

Riot Squad single 'old on waitin for it to start... right we're off. Side A "**9 d'Ooctubre**". Not sure where they're from or what language it's in but its missin something, its not catchy and the singers voice lacks a bit of individuality. Its an EP, next we have "**Skinheads Valencia**", I know thats a place but not sure where. (Spain, the band is Spanish... I see letters comin our way for this one... Dez) This is a bit more like it, much better, got a bit more bollox to it. nice chorus, Your usually safe with me by shouting "Skinhead" alot. Yes I'm that shallow. Side B "**L'ovella Negra**", improving all the time,


first track must 'ave slipped on by accident. Nice one best song of the single. Top bit of Oi!. And last but not least "**Rapist**" the time honoured classic by **Combat 84**. Not a bad cover version, carried it off well. Nice to see someone else's band doin a **C84** cover, we do "**Posuer**" and get well slagged off. "Four skinheads doin a **Combat 84** cover, they're Nazis" **Bollox to 'em!** They're a right good band who deserve to be covered. Some people eh? **8 boots out of 10 Bords De Seine**

Right another, single by **Oeil Pour Oiel**, French me thinks, what happened to them in the world cup, unreal!!! Side A "**Perpete**" ... mmmmm a bit boring didn't do alot for me. Didn't grab my attention not summit you would lace your boots up to. Side B "**A Boire**" a bit better than the A side, but still not overly impressed. "**Dictateur!**", last track, bit bored now, speeds up, slows down to a stop not sure where it's goin... be intresting too dance to. Wouldn't know where the fuck to jump up and down. No offence just not for me. If you like your slow Oi! then this is your bag. **5 boots out of 10 Bords De Seine**

We're at the end and I can almost 'ave me tea, I'm bloody starvin! This is **Haircut**, 3 track EP and sounds good to me. First song, "**Chronique D'un Militaire**" Yep! good sound kicks along nicely, medium to quick on both songs, the second being "**Spend My Time**". I should imagine they'd be a good live band. Side 2 "**France Perdue**" still can't work out where they're from. I like this I usually find French Oi! a bit slow in general but this has got summit about it. Good guitar not tempted to go into hour long guitar solos, which personally I bloody hate. Well worth a listen this lot, can't work out where they got the idea for the name though. **8 boots out of 10 Bords De Seine**

Finally, the new **Argy Bargy** CD just fell into me lap, and I've been ordered too give my opinion. The CD's entitled "**Songs From The Streets**." I wasn't too sure what to expect from this, I was a bit concerned, they might of gone for the all out metal sound. For a band that I've never seen do a bad gig, their last CD "**Drink, Drugs and Football Thugs**" got a bit to guitary for me. It had some good tracks but I prefered them live. Any way without further blabbin' on here goes; what a fuckin' stormin' CD!!! From beginning to end I was just totally impressed! If you ain't got this why the fuck not?!? Go and get it, now! Some really sing along choruses, in true classic Oi! spirit, "**Saturday's Glory**" is a right good track, really grabbed my attention. Along with "**Stereotypes**" and "**Stand Strong**". Really powerful stuff. Nice to get a CD that I got a real kick out of playing. It's one of those albums I'm gonna have to try not to play to death. The only song that didn't work for me was "**Empty days**," bit rocky for my blinkered pallet, but no matter, **Argy Bargy** at their best! The whole CD pumps along at a fair rate of knots. It's released on **Captain Oi!** and it's got to be **10 boots out of 10!** There's also a reprise at the end, very tuneful.

In all a good selection of Oi! with some punk thrown in. Couldn't really slag any of 'em off all good in there own way. Some stood out from the others. But at least there up there doin it nice one, Oi! Oi! and all that... I'm shuttin' the fuck up.

Remember, just my thoughts if you buy it on my recomendation and don't like it tough shit that'll teach you for takin' advice off a bald skinhead bastard. 

Hey there, Raf here from France.

I thought there have been plenty of cool bootlegs coming out over these last few months, and maybe that they'd deserve a column. That's what I had in my mind when Dez asked me to write something for his new zine. Bootlegs are a true hate / love story : everybody hates the bootleggers for pressing records without band's permission or royalties, but everybody likes to get unreleased stuff by their fave bands, or to pick a cheap re-release of a collector item...So here it is : some words about bootlegs I got in lately. Don't forget to help the new bands too ! They need you as well.

ADICTS « Live @ the Ace, Brixton, 27/04/83 » LP (Private pressing - no info)

There ain't too many live records by the ADICTS floating around ; of course there's the *Live & Loud* LP and that *American 7"*, but you need more, so here's more. Classic clockwork fun with NICE artwork, and above average sound quality. Good selection of songs from the first 2 albums + a couple off *Smart Alex*. Good playing. Not Beethoven either, despite the influence on their intro/outro. Well - ain't this better than their newest stuff ? You should get a copy while they last !

DISCHARGE « First London ever show, Music Machine, 28/10/80 » LP (Private pressing - no info)

Is this the start of a long series ? I can't tell you, but here is the first boot of a DISCHARGE gig, as the previous bootleg was their early 7". Sound quality is OK, as well as the playing which is much tighter than I would have expected (so much for prejudices). You can hear all their early 7"s, played with rage and the band is succesful at it. Too bad there ain't a video ;-(Artwork is cheap, nothing new, even if the pic is cool and the printing good (to my standards, maybe not Josh's eh eh). Decent bootleg, and a must-have for the fans, the new-comers and of course your granny.

DISORDER « First London ever show, Starlight Rooms, 12/7/82 » LP (Private pressing - no info)

So here's another boot in the series...Another early songs collection, in the classic style of this band who's released more songs later in Norway (in a more crusty vein). So what do you expect ? Fast, furious, sometimes cynical punk / hardcore, with decent sound ! Fans will like it, maybe this is no news for the others. Same cheap artwork as DISCHARGE's boot : cool pic, but printed on a sheet and not even glued on the plain white sleeve ! Lazy bootleggers would deserve to clean up the backstage after a BEASTIE BOYS show.

GENERATION X «Shakin' all over Osaka - Live in Japan '79 » LP (Hit & Run)

I ain't no big fan of this band, and I must confess that seeing Billy Idol posing in videos or Tony James involved in SIGUE SIGUE SPUTNIK didn't help either. This is 2nd generation GEN X if I dare to say. Songs from *Valley of the Dolls*, an album that lacks of aggressivity & rage , too radio friendly for my taste. Mellow. But well, if you're into Gen X, then you'll be more than happy to get this LP, since the artwork is cool (but still no glue to stick covers on at Hit & Run headquarters !) and the sounds ok...Good playing, but less inspired songs, or maybe the spirit was already gone ?

RUTS « It was cold in Hamburg , live @ the Markthalle, 1/23/80» LP (Hit & Run)

I am a die-hard fan of the RUTS. So maybe I shouldn't write a review for any of their records. But this is a great record with all of their hits, and a quite decent sound quality (I heard many DAMNED official live recordings with a worse sound). This is definitely a bootleg, and to my knowledge, the first of a RUTS gig (their classic first LP has been bootlegged too, by the way). It was recorded from the audience, so you can hear a couple of Germans talking, but well, the RUTS are universal; their live recordings on *Grin & Bear it* came from a French TV show called *Chorus*! Back to the record: the artwork is pretty cheap, not ugly but hell, there are quite enough pics & infos about this band to make it look better. Any fan must get this anyway. And if you didn't pick up a copy of the *Tribute to the Ruts* from Rejected Rds, you are missing out: it's good material, with the likes of RED ALERT, ADOLF & THE PISS ARTISTS, EX-CATHEDRA, SKINT, STEAM PIGS, RUNNIN' RIOT and the mighty EXTERNAL MENACE!

SUBHUMANS (Can) « No wishes, no prayers » LP (Private pressing - no info)

This is the Canadian band, of course, and it is a milestone of punkrock too. This is the follow-up to their first LP *Incorrect thoughts*, and it was pretty overlooked / obscure until someone bootlegged it, for the original pressing was released on SST in 1983, and it's supposed to be 1000 copies only (which is not a lot considering the band and the label). One thing I must say is the bootlegger did do great work. You'd have a hard time to recognize an unauthorized pressing here, if not by the matrix number and the color of labels. But back to the music: this is great punk rock, not really hardcore, lots of guitars, good songwriting, and wise political statements. Not to mention the sped-up cover of MENACE's *Screwed Up*. A must-have, I'd say.

V/A « **NO CORE** » LP (Raw Deal Recordings)

This is a Hardcore compilation, originally released as a tape in 1982. It seems all the songs made it from tape to vinyl, no left-over, and this is very good material (all recorded by the same engineers, which is a good point for a compilation, like on the *Mastertape vol. 1* LP). It features four bands from Northern Carolina, all in the punk / hardcore style. The better known are the then local CORROSION OF CONFORMITY, who play no less than 16 songs. Half of this set has been already bootlegged in France in the early 90's as a bad quality 7", so it was good for me to get the entire set. The music rips and it ain't no metal. NO ROCK STARS, 6 songs with a more punkrock tint! Angry! My fave band on this record is NO LABELS; they play 15 songs who'd deserve to be on an early Dischord release! Fast & furious, great deal! By the way, they're featured on a double split 7" with YOUTH BRIGADE (DC) - another bootleg of course. COLCOR are not bad either, but they have 7 songs only here, so maybe it wasn't enough for me to be impressed ;o)

If you have any bootlegs that you want reissued, please send them to me at:

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such as 'Boulevard Of Broken Dreams' by **Hanoi Rocks** and 'Sunday Morning Coming Down' by **Kris Kristofferson**. At times they remind me of **Screwdriver** (musically that is, not politically) at their best, so it is fitting that the last track on the album is a cover of **Screwdrivers** 'The Voice'. This is worth anybody's pound/dollar.

Splodgenessabounds - Splodgenessabounds - CD - Captain Oi!

This re-issue of **Splodgenessabounds** 1st album, in true **Captain Oi** style it comes with half a tonne of bonus tracks and a briefing of the bands history, penned by Mr. Brennan. I have always had a soft spot for this bunch, due to their unique mix of Pathétique Punk and beer swilling humour. So if you're the type that doesn't like loud music, lager/beer, Rolf Harris, Vic Reeves or Viz magazine, then you will not like this. In truth this is not Max Splodge's finest moment, but it does feature the famous cover of Rolf Harris's '2 Little Boys' and the song that made them a national name (briefly) in the UK, reaching No. 1 with 'Two Pints Of Lager And A Packet Of Crisps Please'. Some of the other tracks whilst not suffering musically from the passage of time, do not still have the comical impact as when first released, unless like me you're an old git and can remember the Vick's Nasal Spray advert that 'The Malcom Opera' pays homage to. In short this album consists of good fun catchy songs, showing **Max Splodge's** unique brand of comic genius, which at the very least will bring a smile to your face.

Here's a few more reviews, as me mate Dez rang me up and said he was so impressed with my other ones, would I mind reviewing the following, (personally I think he was just buttering me up, because it getting close to his deadline and he desperately needed to have someone to take these of his hands) so how could I refuse.

Red Flag 77 - A Short Cut to A Better World - CD - Combat Rock

The best way I can describe this album is as good punk rock, simple as that. The sound that Red Flag 77 produce is hard to pin down, but like the T-shirts they are wearing on the cover, is highly influenced by bands from the late 70's and early 80's. Even doing a cover of the 'Boys' 'Sick On You', which even though they have a good go at, I have to say that its not as good as the original. Counterbalancing this though they do an Oi-tastic version of 'Football Crazy'. If you are into 70's, 80's or 90's punk you are more than likely to find plenty of tracks on this to please you and whilst overall there isn't a killer track on this. But just like their live set it's guaranteed to get you and you're mates up pogoing.

The Adicts - Rise And Shine - CD - Captain Oil

It says in the sleeve notes that this album was "written literally in the studio, with no practice and nothing prepared". For which I have to give the band credit, for having the balls to try to undertake such a task. I just wish they hadn't because I personally feel what they have produced is not the "Masterpiece" that the sleeve notes also claim. Ok, I can appreciate that they have tried to do something slightly different and possibly move in a different direction, but I associated the Adicts with lively ass kicking sing along punk rock and not six minute piano concerto's. Don't buy this if you are expecting something hewn from the same rock as 'Songs Of Praise' or 'Smart Alex' cause compared to them this is shit. That said if you dig deep enough, the album contains a couple of unpol-

ished gems (*Black Sheep*, *Swat Her*) and a few other tracks that show traces of the *Adicts* that I love. I get the overall feeling that hidden in here somewhere is the makings of a truly outstanding *Adicts* album, its just a shame that it seems that nobody had the bollox to say, "hang about lads, this isn't that good get back in the studio and refine it".

Vanilla Muffins - Sugar Oil Will Win!!! - CD - Haunted Town Records

After reviewing their new 4-track EP, above, I said I would be definitely tracking down some of their other stuff so I was well chuffed when Dez handed me this re-issue of the 1st album to review. I can only say that it confirmed my first impressions of them. This is a bloody good album, full of catchy sing-along Oi (lyrics included in sleeve notes) that are knocked at a cracking pace. Again the same as the EP, certain tracks reminded me of the '*Adicts*' (at their best fortunately), but in certain places they also reminded me of the '*Outcasts*' and other bands that appeared on the '*Good Vibrations*' label. The best recommendation I can give for this album is that two hours after listening to it, I found myself up my high street humming the tunes, it had made that much of an impression. If like me you missed this gem first time around, Buy It. 💀

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Antidote - Go Pogo - CD

Holland's numero uno punk band. This is a CD version of the 10" that came out about a year ago. Only this has 2 extra tracks as well as some multimedia tracks, 3 videos, some photos and some other shit. The videos have surprisingly good quality, and contain songs that aren't actually on the CD. It's good fun and your basic '82 influenced stuff. You should know what your in for with this one, no surprises. But it's worth it for the videos which really were quite cool. (*Dirty Faces*)

Antidote - My Life - CD

This one sez it was all recorded between '97-'99 so it predates "*Go Pogo*". This CD is/was available from **Charged Records** in the US. While I found this CD much more "punk by numbers" I think I enjoyed it more. Better use of the dual vocals, better overall actually. Maybe I listened to these CDs in the wrong order, possible... regardless, I'd have to say that I heard this CD when it was out on **Charged** and didn't care for it much then, but now I quite like it, so obviously, opinions change. so I might hear "*Go Pogo*" in a year or so and fuckin' love it... But I'm dealing with *My Life* now, so... I can totally see my self rockin out to this with some friends down on the Lower East Side swillin 40oz's til the sun comes up. (*Dirty Faces*)

The Shocks - More Cuts For You in Zero 2 - CD

Starting it off just right with a killer guitar riff and broken glass (don't we all love the sound of broken glass? something magical about it. I once got community service and had to work in a bottle recycling place where I got to break glass all day... I know, the US is tuff on crime.) Very 77 based with a touch but more edge, but bouncy as fuck! Sung in German, which is a bit of a downfall cuz i wanna sing a long. But otherwise, this CD will be hanging around my CD player for a good bit. (*Dirty Faces/Attack Records*)

v/a Midwest Rules - CD

Opening up with a fast and furious track by the **Brasstacks** which almost sound like a faster harder **Wretched Ones**, this CD takes us across the middle states of the USA and reminds us that the Midwest HC scene has not died and the spirit of the **Necros**, **Negative Approach**, **Meatmen** etc lives on and in no way is forgotten. Basically this CD (if CDs were around back then) coulda come out in '82 on **Touch & Go**. So if thats your cup of tea, then go for it. Otherwise if you need a lesson in some American Punk that isn't all Spikes and Studs, well, then this is a good place to start. I've decided that I'm not gonna run through a list of who's on here. Just know that it's really good and you oughtta pick it up. (*Haunted Town Records*)

No Choice - Dry River Fishing EP - CD-r

Cool **No Choice** has new stuff out!!! Oh... this isn't No Choice... this has a whole new line up, with the same name... ok, well let's give it a spin... starts ok... ew whats that? weak harmonies? no... maybe... there we go, thats a bit better... I can either be nice here or mean, I'll go for the nice route... not my style at all. Very poppy sounding, saying that, it is really good for what it is. And I could actually seeing some of this on MTV2 or some such thing. It is very commercial friendly. And the lyrics are also quite interesting. All in all its an ok CD, listenable and bouncy at times and songs like *Grip* and *Sonny* I think I enjoyed.

WARNING!!! This is not the same as the **No Choice** your hoping to hear. If thats what your after, get the *Try and You Might* CD on **GTA**, cuz that stuff is killer, I don't have the CD but I have all the originals, and they are gooooooood! Well worth whatever you have to pay for them. (*self-released*)

The Filaments - Skull and Trombones - CD

An interesting mix, think... **Discharge** meets **Op Ivy** has a child, then that child grows up listening to US crap punk (**AFI**, **NOFX** and some other letters no one knows what they mean) hits puberty and shoots his first fresh load of jizz, that jizz runs off and starts the **Filaments**, that sounds bad, but that little pile of sperm is one mean ass mutha and kicks some serious ass/pussy (depending on sexual preferance, I'm not judging here [well I am, cuz its a reveiw, but you know what I mean]). Seriously though. This has gotta be one of the best new proper punk bands I've heard in a long time, even though they have sax's which I hate, but they know what to do with the horn section and it suprisingly is **REAL-LY** well placed. Plus the cover's cool and I like the **Pushead** styled logo. (*New Blood*)

The NY Rel-x - Paranoia - CD ep/10"

The debut of this NJ/NYC female fronted streetpunk band, containing members of the **Krays** and several from the now defunct **Relix**. So what do we get here? Well we have some pretty good tunes actually, musically I'm pretty happy, could do with some speeding up and maybe a tad more "umph" but over all it's listenable. The problem I have is with the vocals, it sounds to me like the singer is bored and would rather be somewhere else. At one point (I think it was "*Victims*") I found myself remind of **Heyoka**, but toned down, thing with **Heyoka** was that they were female fronted as well, but then the chick from **Heyoka** had balls bigger then mine. Unfortunately this doesnt apply to Erika with this CD (she's gonna hate me now), and that's the weakest link in this chain that is a band. Overall, I think it's a CD that will sit on my shelf and once in a while I'll play it. (*Dirty Faces*)

Bickle's Cab - The Power of TV... - CD

A nod to the great Taxi Driver here... A rager of a CD thats been playing King of the Hill with the other CDs in my collection, and winning for the most part. This band mixes some of the better aspects of UK 82 and newer US stuff to create a pure powerhouse of tunes that at times sound like **GBH** and **Riot/Clone** met something I cant quite put my finger on. Also **VERY** good live! Ain't much more to say, except get this and look cool now cuz later you'll be lookin for it and wont be able to find it. Another killer new UK band. (*Self Released/Noise Annoys*)

Skint - Live and Kicking in Dublin - CD

14 Tracks from this Irish Skin and one Punk mix. I'm no fan of live CDs this doesnt change my mind either. But for a live CD it has good quality and seems like its a live best of. With 2 covers one being a traditional Irish song that I kinda felt dragged on to long but was good none the less and the other being *At The Edge* by **SLF**. *At The Edge* was a great version of a great song, I like Skint alot generally speakin, and i think that they are under rated. If you like live stuff go for it. (*Combat Rock*)

Virus - Nowhere to Hide - CD/LP

With a new singer the Virus carry one, this follows an EP that I missed, but I got the previous LP and was impressed with it. so when i heard that they got a new singer i was worried, but they havent let me down (I know thats a comforting thought to them) if anything I think they have gotten better. the only track I didnt like was the title track, *Nowhere to Hide*. US Streetpunk that doesn't constantly remind you of how punk they are. Studs and leather all the way, Oi! Oi! (I dont actually remember any Oils on the album, so thats a plus as well) (*Punkcore*)

A Global Threat - Here We Are - CD/LP

14 tracks to prove that here they are! In fact they are here to hard and to fast! Which

sounds far dumber then it really is. I was well impressed by the lyrics as I've been feeling that US Streetpunk has been dumbed down, but im proven wrong with this and the **Virus** CDs. But **AGT** write smart well thought out lyrics, and match it up with a mix of 82UK punk and smatterings of good old US HC, but then they are from Boston one of the centers of HC, so the influences are unavoidable, thought the subtle undertones of metal could be avoided, but they arent intolerable. Now I missed thier previous releases, which I'm told are way better then this one, either way, I do really like this and will continue to spin it. (*Punkcore*)

Groupskull - Triste Realite - CD

Finally a follow up to a killer 7" that came out about 2 years ago. This CD does not let me down at all!!! Great French Oi! The sound I've come to love is all over this CD. The only draw back was that there are occasional apperances of that horrid nasty hard driving Hardcore sound... stupid growls, complete with classic **GB** style breakdowns... especially in track 3, H.P bit of a shame cuz I really like the track and so fortunatly this seems like its placed quite well, given the givens... This CD is well worth hunting down. and if you need an intro to French Oi! this is a great place to start, considering that they are a newer band. Includes a well done cover of **L'Infanterie Sauvage's** "*Niuts' Blanches*" which I think is a nod to their roots, cuz at time I almost thought that sounded abit like the **Trotskids** (musically, not lyrically). So yeah, get this!!! (*Bords de Seine*)


Haircut - Le Gout des Armes - CD

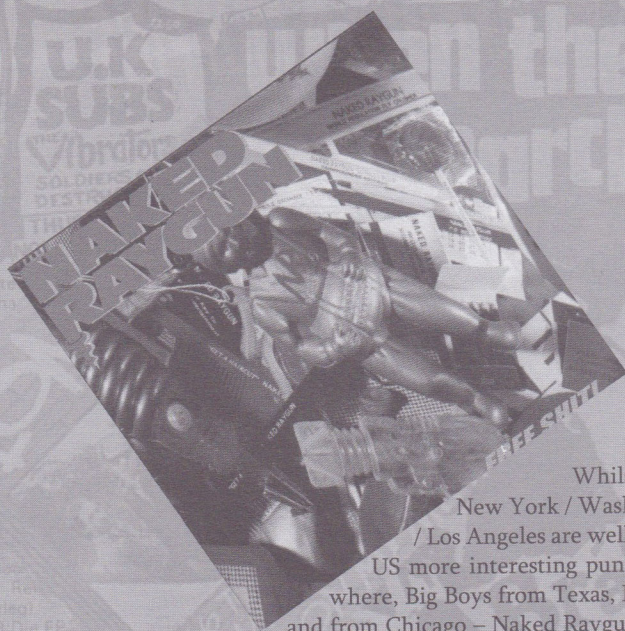
Parisian Oi! comes storming through my speaker here to reclaim ground! I have to be honest, the intro of this CD sounds like something that I can't quite put my finger on... But regardless, it has hard grinding guitars that paired with classic French "la-la's" and "ohhhhs" make this a stunning follow up to the 7" reviewed elsewhere. I think the real bonus here is the Italia Oi! track which sounds to my non French speakin ears like a long overdue acknowledgement and tribute to Italian Oi! which really does deserve this song, if not better. Exposing roots or musical tastes? but not political, **Haircut** include an **Evil Skins** cover which could rival the original. Another winner from BDS (*Bords de Seine*)

Lutece Borgia - Dans la Boue - 7"

STOP PRESS!!!! If your going to get anything in the coming months, it better be this! A bunch of French Skins pumping out some astonishing punk rock, I don't know if that was their intention, but its really is bare bones, fun bouncy Punk Rock! Not to mention that it has one of the coolest inserts I've ever seen (not including Japanese releases, they seem to have the market cornered on cool inserts and whatnot... but I digress [as usual]). I've heard some of the demos from these guys and the improvement is vast to say the least. 3 of the songs are in French, and i thought that the 4th in English was some cover I hadn't heard before, but no its an original as well, so not only can the rock out in French, they can do just as well in English. (*Lucete Records*)

Red Flag 77 - Moving on Top - 7"

4 of the best from these guys that I've heard yet, after 10 years or more, these guys definety deserve more press and respect then they have been getting. Two tracks that stand out to me are "*There You Go*" catchy and cutting, good stuff! And my definite favourite on this 7" is "*On the Line*" call me nostalgic, but I love songs like this, glory days, salad days, buddy songs, call them what you want, but this is what this songs all about, and definety gonna be included on any comps im gonna be doin in the near future. (*Dirty Punk Records*) 



Whilst the punk scenes of both New York / Washington and San Francisco / Los Angeles are well documented, some of the US more interesting punk bands hailed from elsewhere, Big Boys from Texas, Poison Idea from Portland and from Chicago – Naked Raygun.

Naked Raygun crafted a unique sound at a time when all their contemporaries were simply playing as fast as they could. Imagine a mix of 77 punk like Wire, Fingers and the Buzzcocks meeting the whoa whoas of the Misfits. (indeed the band used to put the woah a woahs and way o ways on the lyric sheets!?)

The band split in '92 and members went on to form the (under-rated) Pegboy and the Bomb. However in November '97 the band came back together to perform 2 shows in Chicago. Both shows sold out instantly and thankfully someone had the foresight to record them, and this album is a document of those final nights.

Available in a 17 track vinyl version of 2000 (330 Green, 550 purple, 1120 black) in a superb deluxe gatefold sleeve with poster or a 22 track C.D. This is an essential purchase for any raygun fan, as it captures the band on excellent form. I'm not a massive fan of live albums, but this one is special, you can almost feel the hairs on the back of your neck rise as Pezzati leads the audience into the chorus of Metastasis, 1000 people singing with an almost religious fervour! The title of the album "Free Shit" refers to Naked Rayguns habit of making up bizarre giveaways for shows stamped with their logo and date and the cover displays most of the "Free shit" they gave away – plastic combs, fridge magnets, fly swatters and even plastic parachutists!!!!

It includes every song you could want, the band playing a selection from every period of their career, with a covers of the Buzzcocks and T-rex chucked in for good measure.

So if you want to hear some well played, highly contagious sing-a-long punk buy this record, you will not be disappointed, now where was I, oh yes, "I said I got new dreams, and I'm gonna make 'em real..... oh ohhhh oh..... wayohwey" 🐼

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Acts of Floccinaucinihilipilification EP - SOON

Originally due for release, August 2000, Flocci... should finally make its belated appearance this Autumn on A-F Records.



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